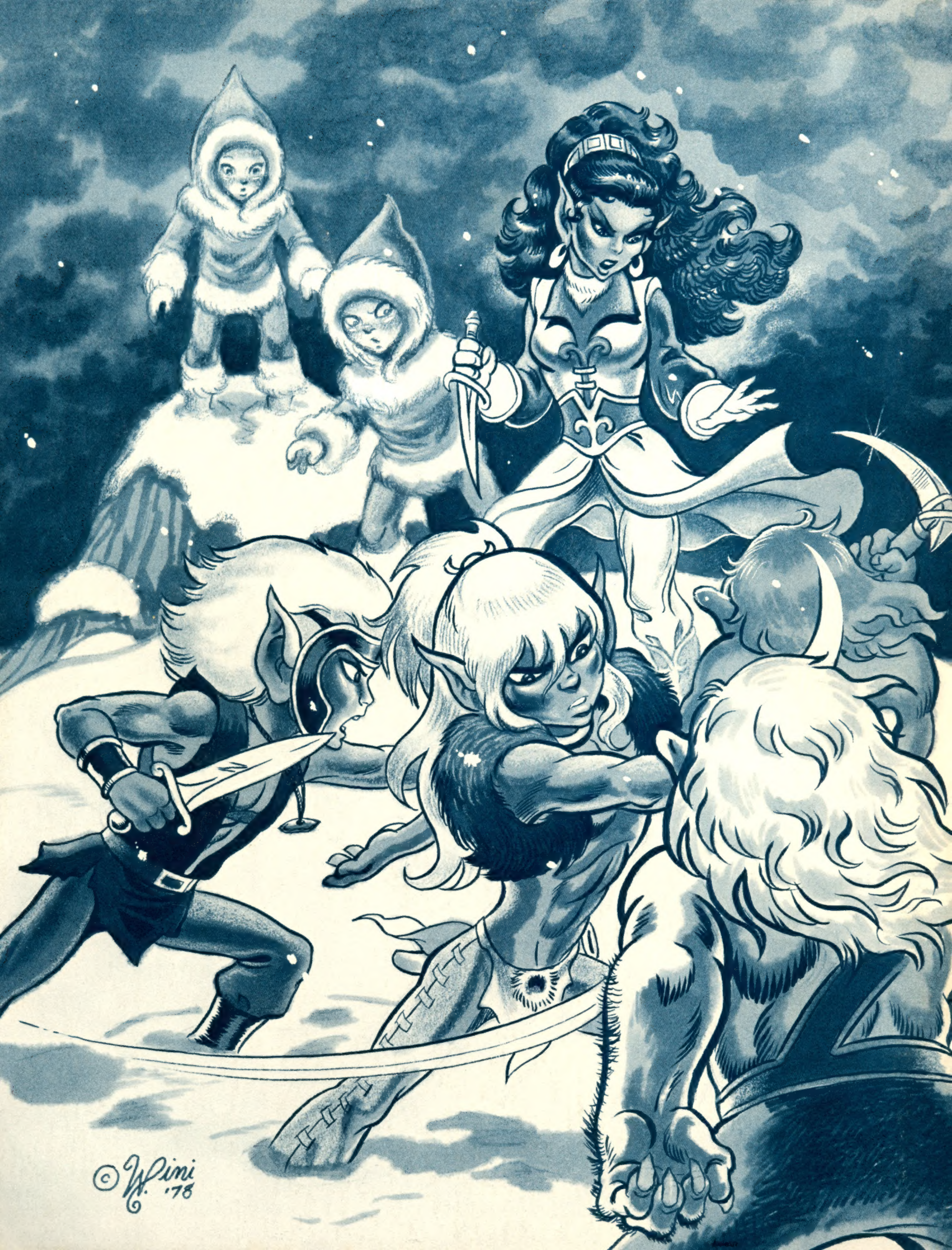
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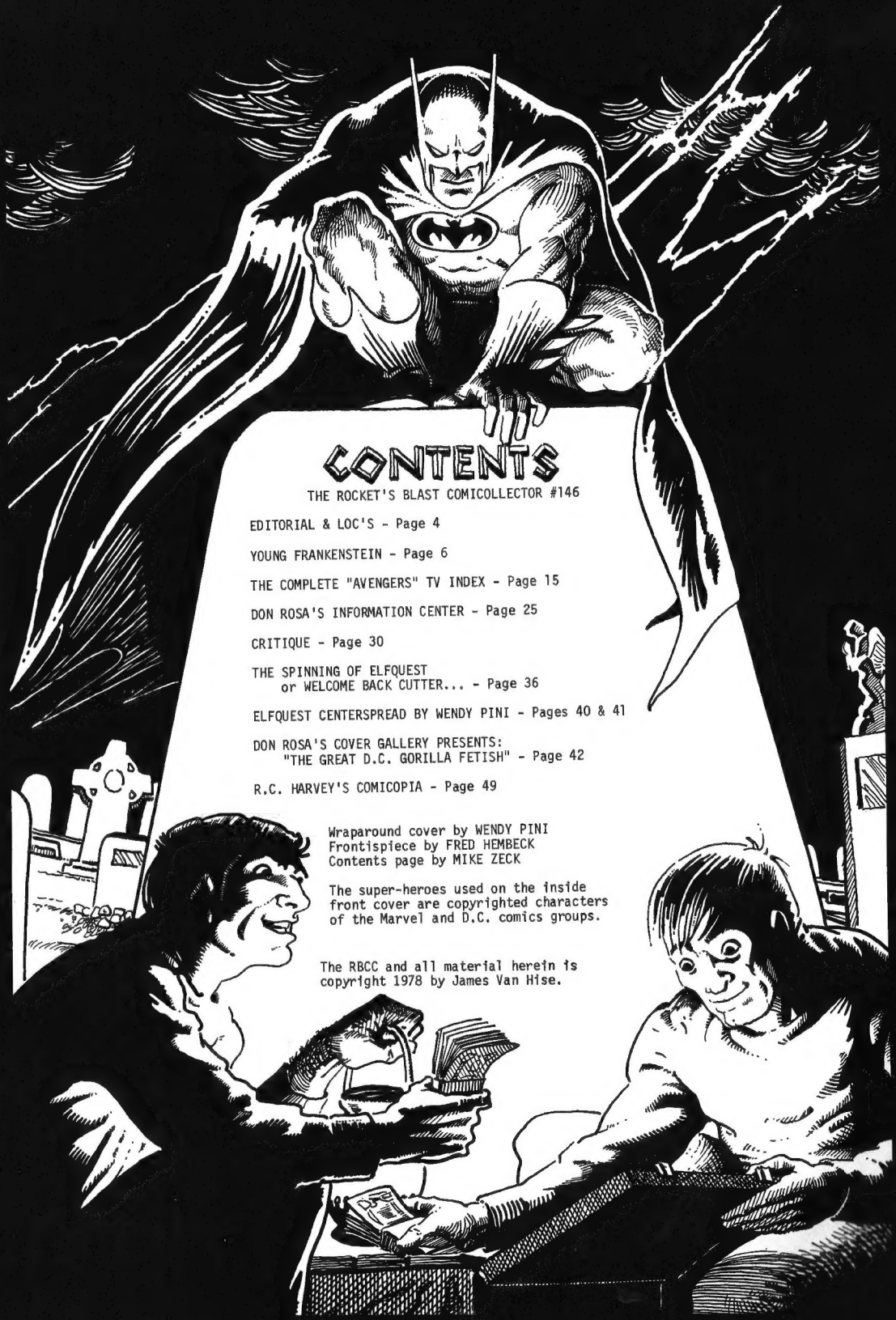
$1.95

RBCC

THE SPINNING OF ELFQUEST

by Wendy Pini

FRED HEMBECK



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Frontispiece by FRED HEMBECK
Contents page by MIKE ZECK

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NOVEMBER 1978

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CIRCULATION: 2200 PER ISSUE

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#'s 57, 58, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 135, 136, 137, 138, 140, 141, 143, 144, 145 [139 & 142 = $3.00 each]

THE ROCKET'S BLAST COMICOLLECTOR is published by James Van Hise, 10885 Parkdale Avenue, San Diego, Cal. 92126 EDITOR & PUBLISHER: JAMES VAN HISE, EDITOR EMERITUS: GORDON B. LOVE STAFF ARTISTS: Hilary Barta, Steve Fabian, Ralph Fowler, Kerry Gammill, Marc Hempel, Don Rosa, Tom Sutton, Ron Wilber and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: DECEMBER 15th
FEBRUARY 15th

THE RBCC IS PUBLISHED BI-MONTHLY

AD DEADLINES ARE ALSO CONTRIBUTION DEADLINES!

RBCC CONTRIBUTORS

First off, please make note in this issue of my NEW ADDRESS! That's right, I moved still again, but this time clear across the country! Just check the opposite page and make note of it.

This issue is really special. As you noticed, it leads off with a wraparound cover by WENDY PINI done especially for the RBCC. What makes this even more special is that it is the RBCC's first wraparound cover! It took us one hundred and forty-six issues to find the right one, but we finally did. Actually, G.B. Love was considering using a painting he had for a wraparound cover about six years ago, but he never got around to it. This scene from ELFQUEST is from later on in the series, whereas Wendy's beautiful centerspread (also done especially for the RBCC) is based on a sequence in ELFQUEST #1. I think you'll agree that they are both very striking pieces of art.

Honest, this isn't a special ELFQUEST issue but we also have an article by Wendy on how she and her husband Richard came to create the series. It provides a lot of information which isn't available anywhere else. All of these special ELFQUEST items in RBCC came about as a direct result of my meeting Wendy and Richard at the 1978 San Diego Con, and what marvelous people they are!

There are other features this issue which take up just as many pages as the ELFQUEST material.

The first is my long promised article on Gene Wilder's and Mel Brook's YOUNG FRANKENSTEIN. This has been planned and worked on for a long time and includes a lot more artwork than FILMS FANTASTIQUE usually has. It leads off with a great piece by former RBCC regular BRUCE PATTERSON (who now inks the pencils of former RBCC regular MIKE ZECK in the comic MASTER OF KUNG FU). There is also art by present RBCC regular EDDIE EDDINGS, who does excellent illos of Igor (pronounced eye-gor) as well as of the monster him/itself. RBCC newcomer MARTIN CANNON came up with a really beautiful illo of Igor done in a style unique to the world of comics and fanzines. Expect to see a lot more of his work in the future! The full page by DENNIS FUJITAKE is for sale for $30.00 (as are any of his full pages which have recently appeared in the RBCC). Write to me for details.

BLEVINS

EDDINGS

The last illo in the article is by MONICA MILLER. Monica has found it necessary to gafiate from fandom, but I still have a nice John Carter of Mars illo by her on hand which I'll be using in the near future.

The other big feature is the complete index to TV's AVENGERS. I've been having requests from people for this ever since it went out of print, and I felt that with the new series on and the remainder of the NEW AVENGERS index on hand, I'd reprint everything else, too. This also includes a brand new illo by EDDIE EDDINGS.

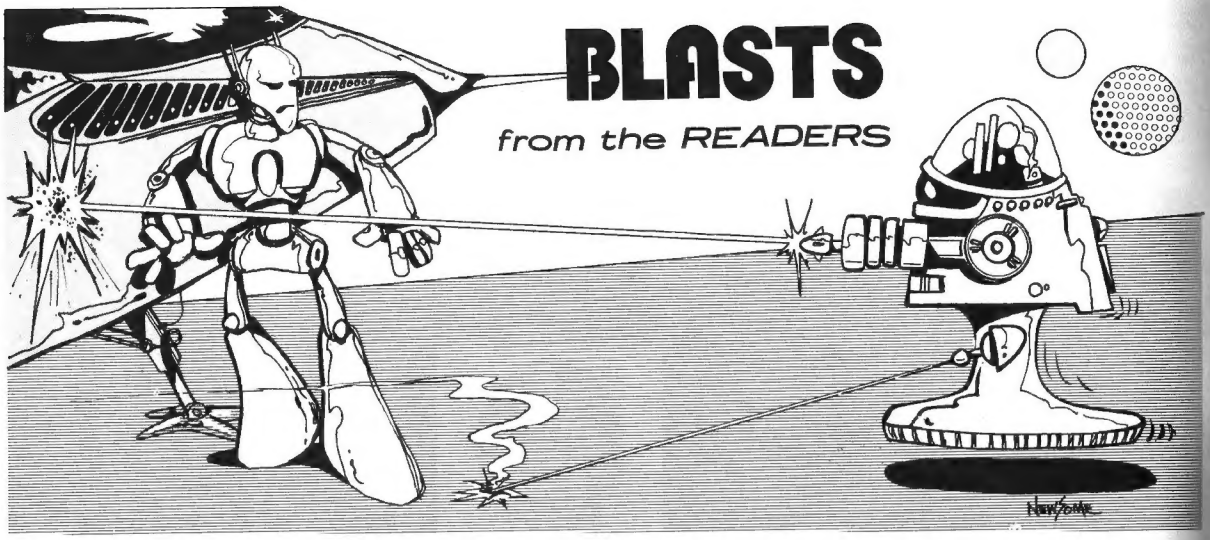
Eddie also has his satirical illos in DON ROSA's INFORMATION CENTER again and I think that he's really captured the feel that the old I.C. had when Don illoed it himself.

An almost big feature is DON ROSA'S COVER GALLERY. It shows how offbeat comics can be sometimes. Very strange stuff.

A newcomer to the RBCC art staff is BRET BLEVINS. Expect to see more of his art as well. He makes his entrance with a fine piece following CRITIQUE.

R.C. HARVEY'S COMICOPIA discusses the world of Walt Disney and takes a more probing look than fanzines are usually wont to do.

FRED HEMBECK's frontispiece has a wealth of detail! Incredible!



The new lettercolumn logo by Jim Newsome will be used on an alternating basis every other issue as a change of pace. I like it!

You're probably reading this issue a few weeks later than you expected to because: 1) I moved to San Diego, and 2) my printer is still in Miami. Thus there's a few weeks added due to shipping the book back and forth. The next issue should be out on time, as I'm adjusting my schedule to accomodate all this.

George Beahm still couldn't get a BODE' DIALOGUES in for this issue. With that and Howard Siegel's column absent this time I had room for other features, as you'll see.

Don Rosa is preparing to start another PERTWILLABY PAPERS adventure, but whether he'll be ready to do it for the next issue remains to be seen.

I have a lot of art on hand by people like Ron Wilber, Fred Hembeck and others, as well as a lot in the works, so I'll leave next issue a surprise (but wasn't this one?).

* * *

Dear Mr. Van Hise,

Just a few comments on RBCC #145; Ron Wilber's TWILIGHT OF THE HEROES was the highlight of the issue for me. The distinctive serio/comic style of the art coupled with a strong "hook"-filled story, made the strip, over its entirety, very enjoyable.

I particularly found interesting the David Michelinie interview, Rosa's cover gallery, Comics Commentary, the Willis O'Brien reprint and Steve Ditko: Searching for Hidden Meaning.

Eddie Eddings is right for the Information Center.

Please, more Pertwillaby Papers.

In all, another good RBCC issue

Al Christensen
5431 South Oakes
Tacoma, Wash. 98409

Dear Mr. Van Hise:

I have a complete collection of the CLASSIC FILM COLLECTOR, but somehow I missed Eldon K. Everett's article, "Willis O'Brien: The Man Who Loved Dinosaurs" upon its initial publication. Perhaps some kind God was trying to spare me a case of high blood pressure.

Unfortunately, you resurrected it for the last issue of RBCC, but the article is a disgrace to your fine publication. Mr. Everett has made practically the whole thing up out of whole cloth, has free-wheeled it together out of his imagination with a mere smattering of accurate facts. The number of errors are astronomical. See numerous interviews with Merian C. Cooper and Ray Harryhausen, Harryhausen's own SCRAPBOOK, and Don Shay's fine life of O'Brien, "Willis O'Brien, Creator of the Impossible," published in the Autumn 1973 issue of FOCUS ON FILM.

Let me attempt to correct Mr. Everett's errors and inaccurate opinions. There are so many boners I will probably miss a few. Even so, a liberal sprinkling of the plain truth on top of Mr. Everett's fancy will be a good thing.

1) Prints on 8mm and 16mm can be examined of THE DINOSAUR AND THE MISSING LINK, MORPHEUS MIKE, GHOST OF SLUMBER MOUNTAIN, and other early O'Brien shorts. Nobody who looks at them will believe for a moment that OBie (as he is affectionately known to those who love his accomplishments) ever used modelling clay for any of his figurines. Shay states they are finished with sheath rubber. Certainly it is not clay.

2) Mr. Dawley in GHOST OF SLUMBER MOUNTAIN played a young uncle, not an old grandfather, telling a dinosaur tale to his two nephews. Mrs. O'Brien thinks her husband played an old prospector in the film.

3) OBie went to work on LAST DAYS OF POMPEII (1935) after SON OF KONG. Mr. Everett tells us "his contributions were minimal," but they were not. He truly headed the special effects team that turned out this most satisfying of spectacles, and his genius of design and marvelous use of glass shots is everywhere in the film. Shay has given us a fine photograph of him directing the collapse of the Temple of Jupiter, one of the highlights of the film.

4) Before he began working on LAST DAYS, OBie's wife had killed their two children. Their tragic deaths did not put a stop to the 1938 MGM film, WAR EAGLES. It stopped because Merian Cooper wanted to go off to World War Two, and he did not care to resume the production after the war.

5) It's nonsense to state that OBie's career ended with the collapse of WAR EAGLES. Apart from MIGHTY JOE YOUNG, which is the most interesting film from the standpoint of technology for the 1940's, the Man Who Loved Dinosaurs, with the animation labors of Ray Harryhausen, gave us the brilliant 20 minute dinosaur sequence in Technicolor of the 1956 Warner Brothers' THE ANIMAL WORLD, a film Mr. Everett doesn't even mention.

6) No 1940's footage went into OBie's 1957 THE BLACK SCORPION, which contained all fresh animation and which

is no more a "cheapie" than THEM. And the insects look a darn sight more convincing. The trapdoor spider of this film may be a model from the unused pit sequence in KING KONG.

7) Ray Harryhausen saw KONG in the 1930's, not the 1940's, and he spent much more time animating dinosaurs in his amateur footage than in creating "creatures born solely in man's imagination."

8) OBie and Harryhausen did not work up on their own ape ideas which jelled into MIGHTY JOE YOUNG. The initial ideas were Cooper's, and OBie and Harryhausen's contributions did not begin to flow until he had hired them both. Anyone reading Mr. Everett's paragraph about this would assume otherwise.

9) The dinosaur featured in OBie's last animated film, THE GIANT BEHEMOTH, looks like no Brontosaur and is a "patchwork" beast lifted from several real-life models.

10) OBie was working on MAD, MAD WORLD when he died in 1962, NOT 1964, and VALLEY OF THE MISTS--which did NOT involve Mighty Joe--was a project long put aside in the distant past. Some of its ideas showed up in the King Brothers film, THE BRAVE BULL.

Anyway, the article did lead to Kerry Gammill's fine cover, so it was not a complete loss.

Sincerely yours,
David M. Massaro
3338 West 94th Street
Cleveland, Ohio 44102

Sigh. I try to avoid having things like this happen, but sometimes it happens anyway. I should have suspected that something was amiss with the article when I had to correct the original article's paragraph on the murder of OBie's children (the original had them killed by some unidentified "mad woman"). It's just that when I received permission to reprint this article two years ago, neither the editor of CFC, nor the author whom I contacted directly, mentioned any disparity between the article and the facts. I'll have to be far more careful in the future. Generally articles of that type are done by me and I have several sources I turn to for my information, such as the YOUNG FRANKENSTEIN article in this issue which draws its research from AMERICAN CINEMATOGRAPHER (July 1974), NEWSWEEK (Feb.17, 1975), FAMOUS MONSTERS #111 (an unusually good piece, for that magazine), and to a lesser degree CINEFANTASTIQUE Vol.3#4 & Vol.4#1. Thus many of the facts I obtained cross-checked. I really regret that the error-filled piece on OBie was printed for I have nothing but respect for the man and his accomplishments.

Dear RBCC:

Sometimes -- but not often -- I'm surprised at the amount of well-meaning misinformation that can go into a fanzine article. I'm referring to Eldon K. Everett's piece on Willis O'Brien in 145.

I'm curious as to how Everett managed to put together such a collection of well-intentioned and forgiveable errors, when plenty of info on OBie, including the brief biography in FOCUS ON FILM, is available. *(Note: Bill goes on to list the errors just as David Massaro did.)*

On other topics: the letter from Steven R. Johnson sounds like the petulant yelps of an ego-bruised child. Does he feel that simply because he was so incredibly altruistic as to send free copies of an amateur magazine to professional writers and artists that they are somehow then obligated to respond? Does he have any idea how many comic fanzines these people have received over the years? Why should he think his zine is any different? I'm intrigued to know that Roy Thomas falls into the category of "detractions." I'd also like to know how that's grammatically possible. Roy might be a "detractor", and he might be a "liability," but he's not a detraction. He's also a busy man.

Johnson says he publishes a "fan-zine" of and for fans; aside from the fact that I doubt he says anything very new or original -- and that's not a specific attack on him, it's that there's very little new or original to say about comics, other than rehashing over current issues -- why does he think that a pro would be interested in a fan-zine? SF pros don't pay much attention to most SF fanzines; why should comics pros pay much attention to comics fanzines? Johnson might say that a brief note would do, but that takes time too.

Years ago I was sent the first issue of RBCC; it's certainly changed since then. Congratulations on a good fanzine.

Bill Warren
2150 N. Beachwood Dr.#4
Hollywood, Ca. 90068

Dear Jim,

My first summer vacation in two years has given me time to contemplate the last few issues of RBCC and really think about some of the things that have been happening. Issue by issue, RBCC is consistantly one of the best publications in the sf/comics field on all counts - writing, artwork, layout and printing.

Since I've been putting it all off for a while, let me go back and touch base on a couple of things since RBCC 135. First, the Kirby 2001 controversey. At the time the book came out I wrote a long letter to Stan and Jack in care of Marvel's NY office, pointing out a lot of the flaws as I saw them and generally commenting on Jack's disappointing work over the past few years. I received back a very nice, lengthy letter from Stan, some agreement and some defense, but he returned my original letter saying that he was hesitant to show it to Jack since it was so critical of his work. He did give me Jack's California address and suggested if I really wanted to I should contact him directly. By that time (about 2 months after the 2001 book was released) the moral indignation of the slaughtered Kubrick/Clarke classic had worn off somewhat, and I decided that maybe Stan was right and not to beat the thing to death. On reflection now, a year later, I wonder how much similar mail is sent to Marvel that is "too critical" of Kirby's work - that he never gets to see. If all he reads is what appears on the mail pages of his books, no wonder he's still churning out the same stuff. *(NOTE: At the 1978 San Diego Con, Mike Royer complained about too many critical letters of Kirby's work being published in the letter columns, and opined that perhaps that was why Kirby's books sold so poorly. You follow that logic? Few did. In other words, the letter columns told the readers the Kirby books were lousy and the readers believed and thus stopped buying them! The quality of the books themselves, of course, had nothing to do with it. Talk about grasping for straws!).* In my opinion, what makes his ordinary comic work so bad is the fact that he can do excellent work, like the GODS posters, his part of the SORCERERS book, and even the new SILVER SURFER volume - but the profusion of Kirby comics continue to pour out, all containing intrinsically interesting ideas but poorly written and edited, with just plain embarassingly bad comic art. Operating this far below his potential just to produce as many mediocre books as possible is, as far as I can see, the textbook definition of hacksmanship.

Tony Boatright
Campus Box 5597
F.I.T.
Melbourne, Fla. 32901

This letter reminds me of the criticism Mike and I came under for criticizing Kirby's 2001 and shuddering at the thought of how repetitious the regular comic would be. "No", we were told, "the comic will show Kirby's plan for the series." As we all saw, Kirby had no plan other than the same plot every issue until the comic died of boredom...not because of bad letters in the lettercol!!!

PATTERSON 77

FILMS FANTASTIQUE

Presents

YOUNG FRANKENSTEIN

BY JAMES VAN HISE

YOUNG FRANKENSTEIN - A 20th Century-Fox Release. 12/74. 105 minutes. In black and white. Produced by Michael Gruskoff. Directed by Mel Brooks. Screenplay by Gene Wilder and Mel Brooks. Director of photography Gerald Hirshfeld, A.S.C. Music composed and conducted by John Morris. Orchestrations by Jonathan Tunick. Violin solo by Gerald Vinci. Edited by John Howard. Production designer-Dale Henneey. Set decorator-Bob De Vestel. Assistant Director-Marvin Miller. Makeup artist-William Tuttle. Costume designer-Dorothy Jenkins. Special effects-Henry Miller, Jr. and Hal Miller.

* * *

"From that fateful day when stinking bits of slime first crawled from the sea and shouted to the cold stars, I AM MAN!, our greatest dread has always been the knowledge of our own mortality, but tonight we shall have hurled the gauntlet of science into the frightful face of Death itself. Tonight, we shall ascend into the heavens. We shall mock the earthquake! We shall command the thunders, and penetrate into the very womb of impervious nature herself!"

Although the thread of satire runs through that statement, there is an equal thread of seriousness, and when Gene Wilder says these words in tones that grow from menace into challange, we *believe* him.

YOUNG FRANKENSTEIN is not your average horror film satire, although it could have easily been one. What sets this aside from previous cinematic characterizations of the genre, is an underlying respect for the material they're making fun of.

The genesis of YOUNG FRANKENSTEIN is an interesting story in itself. As Gene Wilder explained it, "I had just finished doing the Woody Allen film EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX, and I didn't know what I was going to be doing next. I was feeling a little bit melancholy, wondering what I would do, and I remember one afternoon (it was in the spring of 1972) and I took a large yellow legal pad and a black felt pen and I went up to my bedroom and I started to doodle. On the top of the page I wrote 'Young Frankenstein', and for about an hour and a half I wrote down what I thought might happen to me if I were the great grandson of the original Dr. Frankenstein, and was left, in 1975, the entire Frankenstein estate, and had to go to Transylvania to clear up a few matters, and found it exactly as it was in 1931. The way that we all know it in the old movies that we love. Then I put it away; I stuffed it in a drawer. About six months later my California agent called up and said, 'How about a movie with you, Peter Boyle and Marty Feldman.' I said, terrific, what happens to make you think of the three of us? He said, 'Because I represent you, and Peter and Marty.' I said, well with such a wonderful, artistic basis for a film, fine, but I happen to admire the other two actors very much so I didn't think anything would come of it. About a week later he said, 'It looks very good for that movie with you and Peter and Marty.' I said, good, you just call me if anything happens. About four days later he said, 'It's hot with that picture.' I said, what picture are you talking about. He said, 'Well, you'll write something. You guys are all imaginative. You can come up with something.' I said, I don't write that way. I sit alone in a room with a large yellow legal pad and a black felt pen, I said, but I did doodle an idea about six months ago. He said, 'What is it?' I said, it's called Young Frankenstein, but maybe it would be alright for Peter and Marty and me. He said, 'Alright, good, send it off and maybe we can get Mel Brooks to direct it. I said, you're talking through your hat because Mel won't direct anything that he didn't conceive of and write and I know him too well to ask a **personal** favor. A week later I got a call from Mel, 'What are you getting me into?' I said, you don't have to get into it if you don't want to, and two days later they said it was a deal. So obviously he did want to get into it and we wanted to work together again and we were looking for something, so I wrote the first draft while he was preparing BLAZING SADDLES, and then during BLAZING SADDLES we worked together scene by scene on the second draft. Then I went off to do THE LITTLE PRINCE and I came back

and we did the third draft, line by line, and then just before shooting we did the fourth draft word by word. So it was a year and a half to do that script."

Gene Wilder and Mel Brooks made a perfect team because they complimented each other, meshed their talents in a way that showed them off better than any films they had done before or since. Gene Wilder's screenwriting tends to be too low key (i.e. SHERLOCK HOLMES SMARTER BROTHER) whereas Mel Brooks tends to be too wild and uncontrolled, throwing in gags which either don't fit or else are depthless and pointless (i.e. SILENT MOVIE) or even way too esoteric (i.e. HIGH ANXIETY). With YOUNG FRANKENSTEIN, Gene Wilder was trying to keep Mel Brooks' humor a little more controlled when they did the script (he didn't want it to turn out as a *BLAZING FRANKENSTEIN*, as he put it). Mel Brooks on the other hand, didn't want it to be too subdued, or "be an art film that only 14 people go to see." Thus Gene Wilder tended to channel Mel Brooks' humor into more productive directions. When things got wild, they had a purpose. They meant something. Yet at the same time, Mel Brooks drew out Wilder so that something he might have looked upon as subtle and low key, was changed so that it wasn't too subtle, or too obvious. Thus Wilder helped control Brooks' wild abandon approach to humor while Brooks' drew Wilder out so that he wouldn't be too subdued, and the result was perfection!

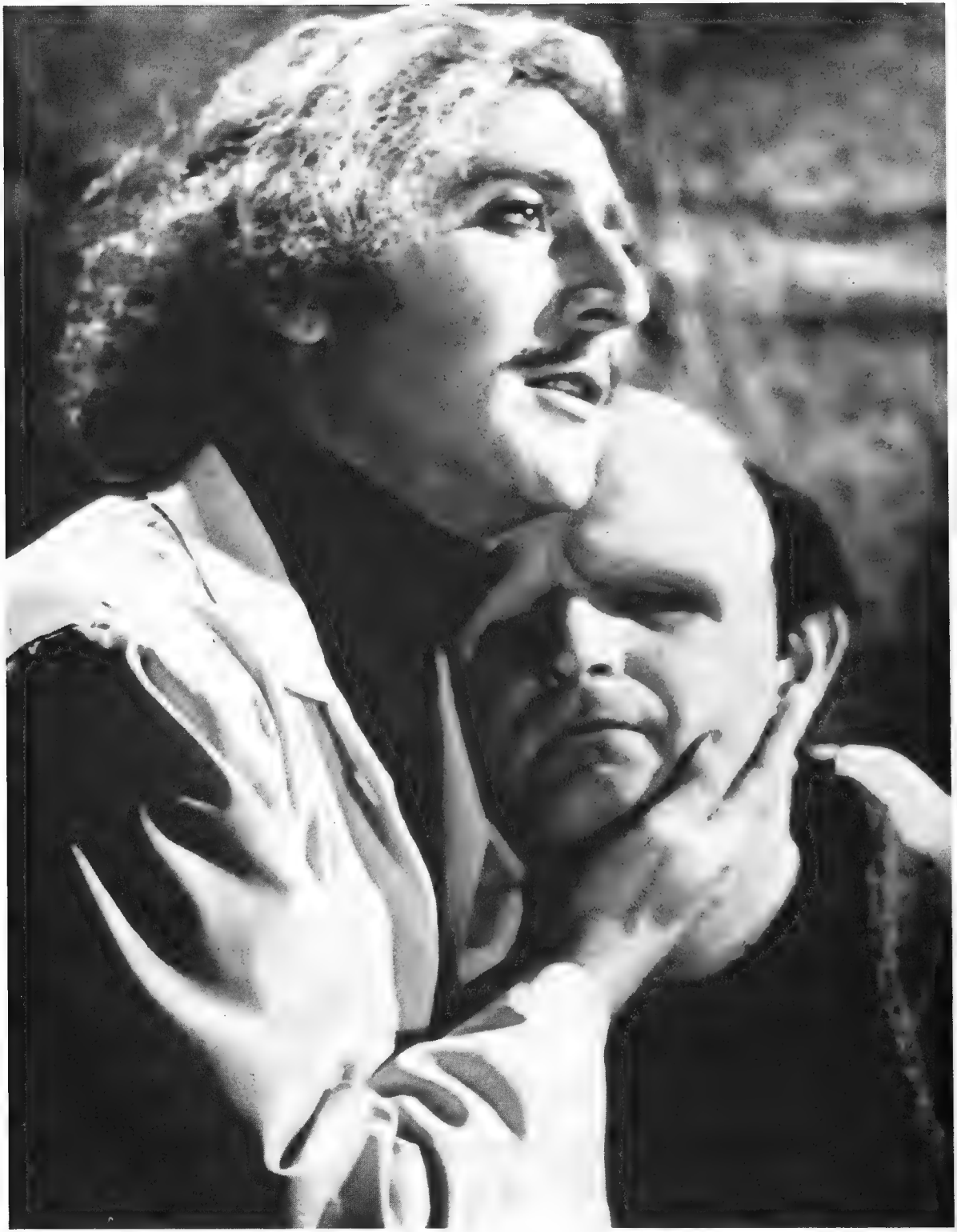
This film was intended as a satire as well as a tribute to James Whale, the director of the three Boris Karloff Frankenstein films (FRANKENSTEIN, BRIDE OF FRANKENSTEIN and SON OF FRANKENSTEIN). Many of the scenes are direct take-offs on sequences in the Whale originals. For instance, the scene with the little girl and the flower is based on a similar scene in the original FRANKENSTEIN. The scene with the blind woodcutter is based on an episode in BRIDE OF FRANKENSTEIN. Even the dart game with the one-armed police inspector is from a scene in SON OF FRANKENSTEIN. In the SON OF FRANKENSTEIN the one-armed police inspector is played by Lionel Atwill, whereas his counterpart in YOUNG FRANKENSTEIN is Kenneth Mars. There are even little things which are done as homage to the originals. For instance, when Gene Wilder as Frederick Frankenstein finds that his creation has come to life, he says, "It's Alive!" in tones which threaten hysteria and so loudly that it frightens the monster. There is a solid reason for this particular dialogue, for in the original 1931 FRANKENSTEIN, Colin Clive as the original Dr. Frankenstein has a nervious breakdown at this point and collapses screaming, "It's Alive! It's Alive!".

Even the filming emulated the originals as it was all on indoor sets, thus maintaining the same muted tones of lighting all through the film.

The laboratory was a good take-off on the original because it used many of the same machines employed in the 1931 film! Electrical wizard Kenneth Strickfaden had designed many of the machines used in the original FRANKENSTEIN and he still had a lot of them in his garage! He came out of semi-retirement to help design the new laboratory and used many of his old machines as well as creating new ones. Strickfaden's career also had him working on such old classics as FLASH GORDON, BUCK ROGERS, JUST IMAGINE, THE LOST CITY and THE MASK OF FU MANCHU.

The cinematographer on YOUNG FRANKENSTEIN was Gerald Hirschfeld, whose previous credits included DIARY OF A MAD HOUSEWIFE and GOODBYE COLUMBUS. He was at first opposed to Mel Brooks' desire to do the film in black and white and wanted to perhaps start out in black and white and later switch to color as the film went from Transylvania to the modern-day scene in Baltimore. He later relented as he got more

FUJITAKE '78



and more into the film and what its feel should be. Finally after viewing some of the dailies, he realized that the black and white photography actually enhanced the mood of the film.

The huge sets, some with thirty-five foot high walls (such as the reception hall in Castle Frankenstein) were designed by Dale Hennesy, the production designer. Hennesy also designed a forest set which was used when the townspeople were hunting the monster. This forest set measured forty feet in depth by one hundred feet in length. It also came in handy for the Transylvania train sequence. A process screen was used for the filming of the train mock-ups, and this worked well enough for the Amtrack scene, but no stock shots could be found of black, leafless trees in a low-hanging fog which could be projected on the process screen behind the Transylvanian train. Thus a dolly track (for a camera mounted on a movable cart) was constructed parallel to this set, and the camera was set to film at eight frames per second while it was pushed past the set as fast as it could be. They ended up with an effective thirty mile per hour shot but one that would last only eight seconds when run through a projector at 24 frames per second. A sequence which lasted the couple minutes it needed to on screen was achieved by having a large tree trunk at each end of the forest set. Thus when the camera passed the first tree when beginning the shot and the second tree when ending the shot, the frame was momentarily blacked out when the tree filled the scene in front of the lens. This brief moment on film served as the spot where many copies of this same scene could be spliced together without forming a noticable splice, thus creating a scene of the Transylvanian forest going past the window at thrity miles per hour.

Makeup on YOUNG FRANKENSTEIN was done by veteran makeup artist William Tuttle. Tuttle had done work in THE TIME MACHINE as well as THE SEVEN FACES OF DR. LAO (for which he won the first Oscar ever awarded for makeup). Tuttle did many things in YOUNG FRANKENSTEIN such as turning Peter Boyle into the Frankenstein monster. A latex forehead piece created the large frontal lobes. The makeup used on Boyle was not intended to truly mask his features and turn him into a pre-existing concept of what the Frankenstein monster was (such as has been done in previous films to actors like Glenn Strange, Lon Chaney and Bela Lugosi), but rather this makeup allowed Boyle to freely use his face to convey feeling with facial expressions and pantomime.

Since the story called for the creature to be exposed to a half-million volt electrical discharge, it was necessary to create a dummy for this sequence when the monster is brought to life. Since Boyle couldn't very well be subjected to that kind of risk, a dummy was used with a carefully made fiberglass cast of Peter Boyle's face and shoulders. This is not only what we saw on the elevated laboratory table but it is also what we saw glow when the electricity was supposed

to be coursing through it. This was accomplished by having the fibreglass casting contain unrevealed ingredients which resembled brains, skull and teeth when it was lit by self-contained lights.

Other touches in the film which were added by Bill Tuttle included dark brown lip-liner and a large removable mole on the chin of Frau Blucher (Cloris Leachman). He also disguised Gene Hackman as the old blindman. This was such a good job that when I first saw the film I didn't realize it was Gene Hackman until halfway through the scene. Hackman wasn't listed in the advertising and thus his appearance, when realized, was quite a surprise. His name was probably not used in the promotion as part of the deal he made to do this scene. Hackman wanted to do this scene very much, but the budget couldn't afford Hackman's normal fee (one million dollars per film). Thus Gene Hackman agreed to do the film for scale, which is about 1% of his normal rate, just for the fun of it.

In the scene pictured a couple pages back with the heads in varying stages of decay leading up to Igor posing as "Freshly Dead", Tuttle designed these heads out of plaster, fibreglass, wax, false teeth and monkey hair to duplicate realistically the different stages of decay. Marty Feldman just looks that way naturally (no, his eyes are <u>not</u> a special effect).

This film did have a lot of special effects in it, ranging from the dart game to the flying kites. For the dart game, a special dart gun was constructed which operated on compressed air and could be aimed to shoot one bullseye after another. This blow-pipe arrangement fired electro-magnetically in any order.

The kites which Igor flys in the film to harness lightning for Dr. Frankenstein's experiment, were simply guided by piano wire (which is invisible on film when lit correctly) and blown by huge fans.

Other effects were a bit more risky, such as the

one using 500,000 volts of electricity. This electrode pumped all this electricity into the dummy of Peter Boyle only two feet away from Gene Wilder. Gene Wilder was safe as long as the distance from his body to the electrode was greater than that from the monster's body to the electrode. The monster smoldered, not from the electricity, but from smoke machines underneath the table.

Other electrical effects, which were quite real, were the electrical devices in the laboratory created by Ken Strickfaden. These included the "Jacob's Ladders" (the V-shaped electrodes in which the spark leaps the gap from bottom to top), and the "Melodic Melinda". This second device created arcs which jumped from contact to contact in a prescribed rhythym, which could be anything from waltz to jive tempos. There were even the giant radial lightning devices which shot their arcs in six-foot circles, creating thunderous crashes on the set.

There was still one other special effect. It involved a girl who flew. In the scene when little Heidi is launched from the seesaw through her open window, she is held aloft by piano wires which were made invisible on film by careful lighting.

Other effects included even the hand held candles. These were made by constructing a dummy candle out of aluminum pipe. Part of a real wax candle was placed in the top, and just below in an open slot of the pipe was placed a 100 watt projection bulb. A wire was run up the sleeve and down the pantleg of the actor to a dimmer control. The actor had to make sure the open slot of the candle always faced away from the camera, which was sometimes tricky when the candle was used to light an actor's face. When he passed the camera, he had to revolve the candle so that it would light the wall (i.e. the bookcase sequence).

Lighting was also a problem with Peter Boyle, but in a different way. As part of his makeup (which took two hours to apply altogether), his skin was given a green color which made his skin look dead when filmed in black and white. The black and white film was very sensitive to that green color, however, and thus Boyle always required a lower intensity key light. There were still some scenes in which his facial tones looked odd, though, such as in the still on this page of the monster with the blindman.

The gray stones used in the four hundred thousand

dollar sets for the castle, courtyard, cobbled streets and various rooms were all such that they could be lit however the cameraman wished to achieve maximum effect.

Some effects were achieved very simply, such as the typical firelight effect. Strips of silk fabric are fluttered in front of two or more lamps placed out of camera range. These lamps could be brightened or darkened by a dimmer control to achieve the proper effect of firelight bouncing on the walls and the people in the room.

No doubt some of you have felt that the brains used in the "Brain Depository" looked unpleasantly authentic. You were right. They were animal brains. A reserve supply was kept offstage on ice should bad takes use up the ones they had on display.

No horror film seems to be complete without fog. In YOUNG FRANKENSTEIN, as in countless other films, the fog was manufactured with the help of a ton and a half of dry ice.

All films have their out-takes and bloopers, scenes which are dropped as not good enough or else different versions are used. In the case of YOUNG FRANKENSTIEN we have the opportunity of seeing some of them. The three minute theatrical trailer (or coming attractions reel) to YF (you know, the one that ends "In black and white...no offense!") is probably still shown in theatres for rereleases and it has at least 3 scenes that aren't precisely in the film. In the film when Inga speaks to Dr. Frankenstein from the wagon and asks him, "Would you like to have a roll in the hay?", Frederick just looks stunned. The same identical scene in the trailer shows his mouth drop open in astonishment. The still on this page is also from the trailer for in this same scene in the film they don't grab each other like this. There is also a bit in the trailer during the big laboratory and lightning scene when Igor observes, "This guy means business!", and this line does not appear in the film. Some of the things cut out were probably done because they were just too obvious or too silly. For instance, a scene which doesn't appear anywhere anymore is the original closing to the "Brain Depository" sequence in which Igor turns to the camera and remarks, "I know, I know. But how *else* is one supposed to create a monster?"

Like in any successful enterprise, the credit for the effectiveness of YOUNG FRANKENSTEIN must be shared by everyone, especially the excellent cast.

There is, of course, Gene Wilder (THE PRODUCERS, BONNIE & CLYDE, START THE REVOLUTION WITHOUT ME, SILVER STREAK, THE WORLD'S GREATEST LOVER, and more), Teri Garr (THE CONVERSATION, CLOSE ENCOUNTERS OF THE THIRD KIND, OH GOD), Peter Boyle (JOE, STEELYARD BLUES), Madeline Kahn (BLAZING SADDLES, PAPER MOON), Cloris Leachman, Kenneth Mars, Marty Feldman and Gene Hackman.

Although Madeline Kahn received larger billing than did Teri Garr, Teri's role was actually the better one as she was really given plenty of opportunity to show her comedic range (she had played a humorous role of a dizzy secretary in STAR TREK's "Assignment Earth" years before as well). I have yet to see her in another role which is as good as that of Inga in YOUNG FRANKENSTEIN. She and Madeline Kahn both had excellent roles, yet neither was even nominated for an Oscar. This was when Hollywood's prejudice against awarding Oscars to comedies was still rampant, and which was only broken by Woody Allen with ANNIE HALL. Insult was added to injury when Madeline Kahn, who hadn't even been nominated for her superb performance, presented the best supporting actress award for that year at the Oscars.

Mel Brooks wasn't in YF, but his face is in the form of a gargoyle on the wall of the castle's laboratory. You have to watch for it as it isn't emphasized in any scene.

YOUNG FRANKENSTEIN could have been just a slick Hollywood ripoff, were it done by other hands. But instead it's a loving tribute that has fun with the genre, without really poking fun at it. In many ways it reaffirms how wonderful those films were.

The Complete
"AVENGERS"
TV Index

One of the most unique and well loved series in the history of television is without a doubt the British series THE AVENGERS. The format was not unusual, but the production team of Brian Clemens and Albert Fennel infused the show with a peculiar chemistry which made it totally different from any other series of its kind, before or since. British imitations such as THE PROTECTORS and THE PERSUADERS were unable to duplicate the ambience of this show. Patrick Macnee and Diana Rigg are the favorites among fans, but the later shows in which Macnee had other partners still maintain that special AVENGERS style. The debt owed to Clemens and Fennel is obvious when viewing THE NEW AVENGERS episodes made almost ten years after the original series ended, for the polish and quality is undimmed and in fact new life has been added as Purdey is unique unto herself and is a distinct step outside the mold of Steed's previous female partners.

This index originally appeared in RBCC #'s 114-117, and part one of THE NEW AVENGERS in #137. Part 2 of THE NEW AVENGERS is published here for the first time anywhere. THE AVENGERS index is courtesy the efforts of DON ROSA and CRAIG HENDERSON, while THE NEW AVENGERS index comes from TIM HAMMELL (who also did the drawing above).

Some additional credits that should be noted are: Patrick Macnee's suits are designed by Patrick Macnee!

American distributed episodes only;
First Season (black & white)
#1-21 shown from 3/28/66 - 9/1/66.
Regular cast -- JOHN STEED: Patrick Macnee
EMMA KNIGHT PEEL: Diana Rigg

#1: "The Cybernauts" written by Philip Levene
Four top executives, whose only connection was that they were all bidders on a revolutionary Japanese electronic device, are brutally murdered.
"Mrs. Peel...we're needed."
Cast--Dr. Armstrong: Michael Gough; Benson: Frederick Jaeger; Jephcott: Bernard Horsfall; Tuamo: Bert Kwouk; Sensai: John Hollis.

#2: "Small Game For Big Hunters" by Philip Levene
A London area farmer is struck by Shirenzai, a voodoo sleep curse practiced by the newly independent African nation, Kalaya.
Cast--Simon Trent: James Villiers; Prof. Swain: Liam Redmond; Col. Rawlings: Bill Fraser; Razafi: Paul Danquah; Dr. Gibson: A.J. Brown; Fleming: Peter Burton; Lala: Esther Anderson; salesman: Tom Gill

#3: "Death At Bargain Prices" by Brian Clemens
Steed's fellow agent, Moran, is found dead in an alley behind Pinter's Dept. Store...and on the corpse is a sales slip issued on a Sunday (when all proper British establishments are closed).
Cast--Horatio Kane: Andre' Morell; Wentworth: T.P. McKenna; Farthingale: Allan Cuthbertson; Massey: George Sellway; Marco: Harvey Ashby; Jarvis: John Cater; Glynn: Ronnie Stevens.

#4: "The Hour That Never Was" by Roger Marshall
When Steed and Emma arrive at Steed's WWII post Camp Hamelin for a party commemorating the camp's closing, the place is deserted; everyone's been done in by a high-frequency dentist's drill!
Cast--Geoffrey Risdale: Gerald Harper; Philip Leas: Dudley Foster; Hickey: Roy Kinnear; Porky Purser: Roger Booth; Wiggins: F. Haggerty.

#5: "Castle De'Ath" by John Lucarotti
Ian, 35th Laird of De'Ath, is violently opposed to to Mrs. Peel's visit to the clan's ancestral home to offer advice for opening the old castle to the public.
Cast--Ian: Gordon Jackson; Angus: Robert Urquhart; McNab: Jack Lambert; Robertson: James Copeland; controller: Russell Waters.
[Comic fans should note that Jim Steranko bodily lifted sequences from this episode, including the Castle's secret, for his story "Dark Moon Rise, Hell Hound Kill" in NICK FURY #3. The similarities go way beyond mere coincidence.]

#6: "Two's A Crowd" by Philip Levene
Steed & Emma must apprehend a Roosky spy...but the only clues to his identity are his taste in liqueur, cigars and model airplanes.
Cast--Brodny: Warren Mitchell; Alicia Elena: Maria Machado; Shvedloff: Alec Mango; Pudeshkin: Wolfe Morris; Vogel: Julian Glover; Ivenko: John Bluthal; Major Carson: Eric Lander.

#7: "The House That Jack Built" by Brian Clemens
When Emma arrives at a country estate she's inherited from an uncle she didn't know she had, the legacy becomes a death trap.
Cast--Prof. Keller: Michael Goodliffe; Burton: Griffith Davies; Withers: Michael Wynne

#8: "The Murder Market" by Tony Williamson
A series of murders leads Steed & Emma to a marriage agency front, where Steed offers himself as a prospective bridegroom.
Cast--Lovejoy: Patrick Cargill; Dinsford: Peter Bayliss; Barbara Wakefield: Suzanne Lloyd; Mrs. Stone: Naomi Chance; Stone: J. Woodvine

#9: "The Girl From AUNTIE" by Roger Marshall
On returning from vacation, Steed finds that the missing Emma is being impersonated by a blonde - who doesn't know who hired her.
Cast--Georgie Price-Jones:Liz Fraser; Gregorio: Alfred Burke; Arlwright: Bernard Cubbins; Ivanov: David Bauer; Aunt Hetty: Sylvia Coleridge; old lady: Mary Merrall; taxi driver: Ray Martine

#10: "How To Succeed at Murder Without Really Trying" by Brian Clemens
The rash of business executive murders isn't hurting corporate activity; there's always an extraordinarily efficient secretary on hand to take over the boss's important job. Enter Steed & Emma.
Cast--Mary Merryweather: Sarah Lawson; Sara Penny: Angela Browne; Gladys Murkle: Anne Cunningham; Liz Purbright: Zeph Gladstone; Henry Throgbottom: Artlo Morris; Joshua Rudge: Jerome Willis

#11: "A Sense Of History" by Martin Woodhouse
A noted economist on his way to confer with a colleague (or opponent?) is murdered in true British tradition: with a bow & arrow.
Cast--Richard Carlyon: Nigel Stock; Prof. Acheson: John Ringham; Duboys: Patrick Mower; De. Henge: John Barron; Grindley: J. Glyn-Jones

#12: "Room Without A View" by Roger Marshall
Steed suspects that top scientists are being brainwashed in an infamous Manchurian prison camp - located in room 621, Chessman Hotel.
Cast--Max Chessman: Paul Whitsun-Jones; Varnals: Peter Jeffrey; Dr. George Cullen: Richard Bebb; Carter: Philip Latham; Len Pasold: Peter Arne; Pushkin: Vernon Dobtcheff

#13: "The Danger Maker" by Roger Marshall
Steed investigates a general who died playing

"chicken" on a motorcycle - one of many military officials' childish dangerous stunts.
Cast--Dr. Harold Long: Douglas Wilmer; Maj. Robertson: Nigel Davenport; Col. Adams: Fabia Drake; Peters: Moray Watson; Lt. Stanhope: Adrian Ropes

#14: "The Master Minds" by Robert Banks Stewart
Steed suspects that the thefts by cabinet minister Sir Clive Todd are connected to his membership in RANSACK, a group of high IQ types who solve knotty problems for sport.
Cast--Sir Clive: Laurence Hardy; Holly Trent: Patricia Haines; Desmond Leeming: Bernard Archard; Dr. Fergus Campbell: Ian McNaughton; Sir Jeremy: John Wentworth; Davinia Dodd: Georgia Ward

#15: "Dial A Deadly Number" by Roger Marshall
Knowing that the deaths of board chairmen are making stocks drop, Steed & Emma invade London's business district to see if anyone has been using murder for capital gains.
Cast--Henry Boardman: Clifford Evans; Ruth Boardman: Jan Holden; Ben Jago: Anthony Newlands; Fitch: Johnny Carson (no, not him).

#16: "What The Butler Saw" by Brian Clemens
Top British military officers suspected of top level security leaks are actually victims of their butlers (trained in espionage schools).
Cast--Hemming: Thorley Walters; Beson: John Le Mesurier; Group Capt. Miles: Denis Quilley; Maj. Gen. Ponsonby-Goddard: Kynaston Reeves; Brig. Ponsonby-Goddard: Howard Crawford; Vice. Adm. Willows: H. Lestocq.

#17: "The Gravediggers" by Malcolm Hulke
In this movie-serial parody, Steed & Emma investigate radar-jamming expert Dr. Hubert Marlow's grave - where radar is being jammed.
Cast--Sir Horace Winslip: Ronald Fraser; Johnson: Paul Massie; Miss Thirlwell: Caroline Blakiston; Baron: Ray Austin; Miller: Bryan Mosley.

#18: "Too Many Christmas Trees" by Tony Williamson
Steed has been bothered by recurring nightmares - and now they're all coming true (due to the old brainwash routine).
Cast--Brandon Storey: Mervyn Johns; Dr. Felix Teasel: Edwin Richfield; Janice Crane: Jeanette Sterke; Martin Trasker: Alex Scott; Jeremy Wade: Barry Warren; Jenkins: Robert James

#19: "The 13th Hole" by Tony Williamson
Someone made a hole-in-one on the golf course -- but the "one" is a now-deceased British agent, so Steed & Emma join the country club and begin investigating the clientele.
Cast--Reed: Patrick Allen; Col. Watson: Hugh Manning; Dr. Adams: Peter Jones; Jackson: Victor Maddern; Collins: Francis Matthews.

#20: "The Man-Eater Of Surrey Green" by Philip Levene
Emma's horticulturist friend Laura Burford is one of 4 prominent plant experts who have disappeared (via a carnivorous plant from outer space which possess superior mental powers!)
Cast--Sir Lyle Peterson: Derek Farr; Dr. Sheldon: Athene Seyler; Laura Burford: Gillian Lewis; Alan Carter: William Job; Lennox: John G. Helier; Prof. Taylor: Edward Finn; Prof. Knight: H. Shacklock.

#21: "The Town Of No Return" by Brian Clemens
At a seaside resort that has "swallowed" several British agents, Steed & Emma can't uncover more than the townspeople's hostility.
Cast--Brandon: Alan MacNaughton; Jimmy Smallwood:

Patrick Newell; Piggy Warren: Terence Alexander; Vicar: Jeremy Burnham; Jill Manson: Juliet Harmer; Saul Grundy: Robert Brown

I certainly hope somebody somewhere can appreciate my listing those hundreds of obscure British bit-players; I'd only heard of about a half-dozen of 'em myself-- But I try to be thorough.

These next five first - season episodes were never shown on American network television but turned up when THE AVENGERS went into syndication (special thanks to Craig Henderson).

#22: "Honey For The Prince"
Mrs. Peel whirls into the guise of an exotic dancer to protect an oil-rich Arabian prince.
Cast--Ponsonby-Hopkirk: Ron Moody!; Prince Ali: Zia Mohyeddin; Arkadi: George Pastell

#23: "Silent Dust"
Mysterious crop failures lead Steed to investigate a report that a helicopter is spreading a strange kind of fertilizer.
Cast--Omrod: William Franklyn

#24: "A Surfeit Of H_2O"
Steed & Mrs. Peel investigate a series of murders that have occured during freak rainstorms and find a winery with an indoor thunderstorm and a man building an ark.
Cast--Jonah: Noel Purcell; Dr. Sturm: Albert Lieven

#25: "A Touch Of Brimstone"
The Avengers set out to foil a plot to assassinate three prime ministers.
Cast--John Cartney: Peter Wyngarde; Lord Darcey: Colin Jeavons; Sara: Carol Cleveland; Horace: Robert Cawdron

#26: "Quick-Quick Slow Death"
Steed & Mrs. Peel do a foxy trot into a dancing school whose specialty is the death dance.
Cast--Lucille Banks: Eunice Gayson

SECOND SEASON (1/20/67 - 8/25/67)
Now in full color!

#27: "From Venus With Love" by Philip Levene
Directed by Robert Day
The Avengers investigate the British Venusian Society, an amateur astronomy group dying to launch their own Venus probe; far too many of them

have been dying, in a manner odd enough to whiten their hair!
Cast--Venus Browne: Barbara Shelley; Dr. Henry Primble: Philip Locke; Ernest Cosgrove: Paul Gillard; Brig. Whitehead: Jon Pertwee; Bertram Smith: Jeremy Lloyd; Crawford: Derek Newark

#28: "The Fear Merchants" by Philip Levene
Directed by Gordon Flemyng
Porcelain tycoon Jeremy Raven openly displays his hatred for his competitors; so when these rivals go mysteriously insane, Steed goes gently rapping, rapping at Raven's door.
Cast--Pemberton: Patrick Cargill; Raven: Brian Wilde; Dr. Voss: Annette Carell; Gilbert: Garfield Morgan

#29: "The See-Through Man" by Philip Levene
Directed by Robert Asher
Steed & Emma pursue two notorious Slavic agents who paid a huge price to obtain an alchemist's invisibility formula.
Cast--Elena: Moira Lister; Brodny: Warren Mitchell; Quilby: Roy Kinnear; Ackroyd: Jonathan Elsom

#30: "Escape In Time" by Philip Levene
Directed by John Krish
The Avengers trace the steps of two criminals who seem to have found a time tunnel to the past (by apparently watching the series shown two hours earlier, same night, same network).
Cast--Thyssen: Peter Bowles; Clapham: Geoffry Bayldon; Vesta: J. Parfitt

#31: "The Winged Avenger" by Richard Harris
Directed by Gordon Flemyng & Peter Duffell
Right, gang...this is the spoof of comic strip super-heroes! Businessmen are being clawed to death by a huge bird-monster from the funny pages.
Cast--Sir Lexius Clay: Nigel Green; Prof. Poole: Jack MacGowran; Arnie Packer: Neil Hallett; Stanton: Colin Jeavons; Julian: R. Patrick.

#32: "The Living Dead" by Brian Clemens (from story by Anthony Marriott) Directed by John Krish

Steed & Emma go ghost breaking in a haunted mansion where they meet *F.O.G. (Friends Of Ghosts)* & *S.M.O.G. (Scientific Measurement Of Ghosts)*.
Cast--Masgard: Julian Glover; Mandy: Pamela Ann Davy; Geoffrey: Howard Marion Crawford; Kermit: Jack Woolgar; Hopper: Jack Weston!

#33: "The Bird Who Knew Too Much" by Brian Clemens and Alan Patillo Directed by Roy Bossillo
When missle secrets are smuggled out of England, the Avengers' only clue is Capt. Crusoe, a parrot, and he's not talking.
Cast--Jordon: Ron Moody!; Samantha Slade: Ilona Rodgers; Tom Savage: Kenneth Cope; Nerret: Michael Coles; Twitter: John Wood

#34: "The Hidden Tiger" by Phil Levene
Directed by Sidney Hayers
The Avengers go after big game when an enormous cat begins slaughtering members of P.U.R.R.R. (Philanthropic Union for Rescue, Relief and Recuperation of cats). (Ouch!)
Cast--Cheshire: Ronnie Barker; Dr. Manx: Lymdon Brook; Angora: Gabrielle Drake; Nesbitt: John Philips; Peters: Michael Forrest; Erskine: Stanley Meadows; Sir David Harper: Jack Gwillim

#35: "The Correct Way To Kill" by Brian Clemens
Directed by Charles Crichton
When The Avengers team up with two agents from the Other Side, they learn that an organization called "The Third Party" is out to sabotage both the other two sides.
Cast--Comrade Olga: Anna Quayle; Nutski: Michael Gough *(Wasn't he just in episode #1?)*; Ivan: Philip Barkworth; Algy: Graham Armitage; Merryweather: Timothy Bateson; Hilda: Joanna Jones; Winters: Edwin Apps; Groski: John Heller

#36: "Never, Never Say Die" by Philip Levene
Directed by Robert Day
The Avengers investigate a man who won't stay dead: the lively corpse has been hit by two cars, electrocuted and blasted by army artillary!
Cast--Prof. Stone: CHRISTOPHER LEE!; Dr. Penrose: Jeremy Young; Dr. James: Patricia English; Eccles: David Kernan; Whittle: Christopher Benjamin; sergeant: John Junkin; private: Peter Dennis

#37: "Epic" by Brian Clemens
Directed by James Hill
Another Avengers movie spoof as a crazed producer and two forgotten stars abduct Mrs. Peel and force her to play the lead in their newest effort literally titled "The Destruction of Mrs. Emma Peel". (the first snuff film?)
Cast--Stewart Kirby: Peter Wyngarde; Damita Syn: Isa Miranda; Z.Z. Von Schnerk: Kenneth J. Warren

#38: "The Superlative 7" by Brian Clemens
Directed by Sid Hayers
Steed and 6 other adventurers are lured to a desert isle where they, one by one, begin meeting violent ends from an unknown assassin.
Cast--Hana: Charlotte Rampling!; Mark Dayton: Brian Blessed; Jason Wade: James Maxwell; Max Hardy: Hugh Manning; Freddy Richards: Leon Greene; Joe Smith: Gary Hope; Jessel: DONALD SUTHERLAND; Kanwitch: John Hollis; stewardess: Margaret Neals; Toy Sung: Terry Plummer

#39: "A Funny Thing Happened On The Way To The Station"
Written by Brian Sheriff, Directed by John Krish
Steed & Emma must clamp a lid on a plot to murder the Prime Minister.

Cast--groom: Drewe Henley; bride: Isla Blair; Salt: Tim Barrett; Crewe: Richard Caldilot; ticket taker: James Hayter; Warren: Dyson Lovell; Lucas: Michael Nightengale; attendant: Peter Elliott

#40: "Something Nasty In The Nursery" by Philip Levene
Directed by James Hill
When the suspects in a murder case suddenly revert to childhood, the Avengers have but one clue: the suspects were raised by the same nanny.
Cast--Mr. Goat: Dudley Foster; Miss Lester: Yootha Joyce; Beaumont: Paul Eddington; Webster: Paul Hardwick

#41: "The Joker" by Brian Clemens, Director: Sidney Hayers
An invitation from Europe's bridge-playing champion brings Emma to a desolate mansion on Exmoor - but all she finds is a strange girl, voices coming from empty rooms and screams in the foggy night.
Cast--Prendergast: Peter Jeffrey; Ola: Sally Nesbitt

#42: "Who's Who???" by Philip Levene, d; John Moxey
Steed & Emma's physical appearances are transplanted to two foreign agents, who begin a program of eliminating British operatives.
Cast--Basil: Freddie Jones; Lola: Patricia Haines; major: Campbell Singer; Tulip: Peter Reynolds; Krelmar: Arnold Diamond

THIRD SEASON (1/10/68 - 9/18/68)
Emma Peel (episodes 43-51)
Tara King (Linda Thorson) (episodes 51-57)
"Mother" (Patrick Newell) (episodes 51-57)

#43: "Mission...Highly Improbable" by Philip Levene
Directed by Robert Day
The Avengers return to face the biggest (smallest?) shrinkage problem since the devaluation of the pound: a treasury official investigation over-expenditures at a military test site disappears when he (and the Rolls-Royce he rode up on) gets miniaturized.
Cast--Chivers: Francis Matthews; Rushton: Noel Howlett; Shaffer: Ronald Radd; Susan Rushton: Jane Merrow; Josef: Steffan Gryff

#44: "The Positive-Negative Man" by Tony Williamson
Directed by Robert Day
Steed & Emma investigate electrifying events when personnel at a secret government project begin mysteriously dying - and secret papers are turning to ashes while in locked safes.
Cast--Cresswell: Ray McAnally; Haworth: Mike Latimer; Cynthia: Caroline Blakiston

#45: "You Have Just Been Murdered" by Philip Levene
Directed by Robert Asher
Steed & Emma tackle a blackmailing ring whose persuasive tactics involve demonstrating to its wealthy victims how easily they might be "smoked", and then sending the victims their card.
Cast--Unwin: Barrie Ingham; Needle: George Murcel; Lord Maxted: Robert Flemyng; Rathbone: Leslie French

#46: "Death's Door" by Philip Levene, d: Sidney Hayers
The Avengers are called to a disrupted top-level ministers' conference where the delegates are experiencing nightmarish premonitions of disaster.
Cast--Boyd: Clifford Evans; Melford: Allan Cuthbertson; Stapley: William Lucas; Becker: Marne Maitland; Haynes: Terry Yorke

#47: "Murdersville" by Brian Clemens, d: Robert Asher
Citizens of a dying township attract capital by offering their burg as a killing ground and sanctuary for murderers; enter Mrs. Peel investigating the death of an old friend.
Cast--Mickle: Colin Blakely; Hubert: John Ronane; Dr. Haymes: Ronald Hines; Prewitt: John Sharp

#48: "Return Of The Cybernauts" by Philip Levene
Director: Robert Day
Four scientists are kidnapped and forced to develop a will-power-destroying device that a vengeful cybernologist (?) plans to utilize on the Avengers.
Cast--Beresford: PETER CUSHING!; Benson: Frederick Jaeger; cybernaut: Terry Richards; Neville: C. Tingwell; Chadwick: F. MacKay
And thus the Cybernauts were dealt with (again) and wouldn't bother the Avengers again...until 10 years later!

#49: "The 50,000 Pound Breakfast" by Roger Marshall & Jeremy Scott; Director: Robert Day
The Avengers investigate the elusive and enigmatic multimillionaire Alex Litoff whom they suspect of smuggling currency and diamonds out of Britain (and not helping inflation one ruddy bit).
Cast--Glover: Cecil Parker; Miss Pegram: Yolande Turner; Sir James Arnall: David Langton; Mrs. Rhodes: Pauline Delany

#50: "Dead Man's Treasure" by Michael Widney
Directed by Sidney Hayers
The Avengers compete in a road rally across the English countryside; the prize: top secret papers hidden by a dying agent.
Cast--Mike: Norman Bowler; Penny: Valerie Van Ost; Alex: Edwin Richfield; Carl: Neil McCarthy; Benstead: Arthur Lowe; Bates: Ivor Dean

#51: "The Forget-Me-Knot" by Brian Clemens
Directed by James Hill
In this hail-and-farewell episode, we kiss Mrs. Emma Peel goodbye and "welcome" Tara King as Steed's new partner, and "Mother" as the Avengers' version of Chief Ironside. The action revolves around an amnesia-inducing drug which can be shot from guns (not unlike Quaker Puffed Rice) and is being aimed at British agents.
Cast--Sean Mortimer: Patrick Kavanagh; Simon Filson: Jeremy Burnham; George Burton: Jeremy Young; Karl: Alan Lake

#52: "Invasion Of The Earthmen" by Terry Nation
Directed by Don Sharp
Steed and his new partner, Tara, investigate the ominous Alpha Academy where a fanatical headmaster is training youths for the domination of outer space.
Cast--Gen. Brett: William Lucas; Huxton: Christian Roberts; Emily: Lucy Fleming; Bassin: Christopher Chittell; Trump: Warren Clarke

#53: "The Curious Case Of The Countless Clues"
by Philip Levene, d: Don Sharp
Steed finds clues in profusion that breed more confusion when he investigates a double murder with Sir Arthur Doyle (a detective not quite in the Sherlock Holmes mold).
Cast--Earle: Anthony Bate; Gardiner: Kenneth Cope; Doyle: Peter Jones; Flanders: Edward De Souza; Burgess: George Cooper; Janice: Tracy Reed

#54: "Split!" by Brian Clemens
Directed by Roy Ward Baker
When a traitor penetrates the Ministry of Top Secret Information (the Avengers' outfit), Steed and Tara suspect a mild-mannered agent.
Cast--Harry Mercer: Maurice Good; Lord Barnes: Nigel Davenport; Peter Rooke: Julian Glover; Dr. Constantine: Bernard Archard; Hinnell: John G. Heller; Swindin: Christopher Benjamin

#55: "Get-A-Way!" by Philip Levene; d: Don Sharp
When two enemy agents escape from an escape-proof prison, Steed & Tara discover they did so through their ability to become invisible.
Cast--COL. James: Andrew Keir; Ezdorf: Peter Bowles; Baxter: William Wilde; Lt. Edwards: Mike Elwyn; Dodge: Peter Bayliss; Bryant: J. Belchchamber

#56: "Have Guns - Will Haggle" by Donald James
Directed by Ray Austin
The Avengers become involved in an auction of top-secret guns when Steed enters the rifle-raffle to head-off an African diplomat who plans on utilizing the weapons in a coup d'etat.
Cast--Col. Nsonga: Johnny Sekka; Adriana: Nicola Pagett; Conrad: Jonathan Burn; Giles: Roy Stewart

#57: "Look (Stop Me If You've Head This One) But There Were These Two Fellers..." by Dennis Spooner
Directed by James Hill
(No kiddin' - that's the title!)
Construction company directors are being murdered one by one; among the confusing clues: an oversized footprint, a "magic" wand and a clown mask.
Cast--Merry Maxie Martin: Jimmy Jewel; Jennings: Julian Chagrin; Marcus: JOHN CLEESE!; Marler: Bernard Cribbins; Dessington: William Kendall; Seagrave: John Woodvine; Wiltshire: Garry Marsh; Sir Jeremy: Richard Young; Cleghorn: Bill Shine

FOURTH SEASON (9/23/68 - 4/21/69)
Regular cast same as episodes 51-57

#58: "Game" by Richard Harris, directed by Robert Fuest
Mr. John Steed & Ms. Tara King try to piece together a jigsaw puzzle whose pieces are found in the fists of dead folk.
Cast--Bristow: Peter Jeffrey; manservant: Garfield Morgan; Averman: Alex Scott; Brig. Wishforth-Brown: Anthony Newlands; Prof. Witney: Aubrey Richards; Dexter: Geoffrey Russell; manager: Desmond Walter-Ellis; student: Achilles Georgiou

#59: "The Super Secret Cypher Snatch" by Tony Williamson
Directed by John Hough
An agent on a routine check of coding HQ is murdered in broad daylight - but office workers vehemently deny the victim's visit.
Cast--Peters: John Carlisle; Ferret: Ivor Dean; Lather: Nicholas Smith; Webster: Allan Cuthbertson

#60: "You'll Catch Your Death" by Jeremy Burnham
Directed by Paul Dickson
Investigating the human "bug" behind a fatal sneezing epidemic among doctors, Steed & Tara encounter a hypochondriac millionaire, a sinister nursing home and a "cold cure" clinic en route.
Cast--Col. Timothy: Roland Culver; Glover: Fulton Mackay; matron: Sylvia Kay; Dr. Fawcett: Charles Lloyd Rack; Dexter: Dudley Sutton

#61: "Noon-Doomsday" by Terry Nation, d: Peter Sykes
Steed, laid up in a top-security nursing home with a busted leg, is a sitting duck for a professional killer out to settle a score.
Cast--Farrington: Ray Brooks; Grant: T.P. McKenna; Kafka: Peter Bromilow; Carson: David Glover; Sunley: Anthony Ainley

#62: "Legacy of Death" by Terry Nation, d: Don Chaffey
The Avengers' 3rd spoof of old movies: Steed receives a dagger that places him in a deadly struggle for possession of the weapon.
Cast--Sidney: Stratford Johns; Humbert: Ronald Lacey; Gorky: Tutte Lemkow; Baron Von Orlak: Ferdy Mayne; Zoltan: John Hollis

#63: "They Keep Killing Steed" by Brian Clemens
Directed by Robert Fuest
Patrick Macnee plays 5 roles when a plan to bomb an international peace conference involves instant plastic surgery that turns the assassins into doubles of John Steed.
Cast--Baron Von Curt: Ian Ogilvy; Arcos: Ray McAnally; Zerson: Norman Jones; Capt. Smythe: Bernard Horsfall (is that like a cowflop?)

#64: "Wish You Were Here" by Tony Williamson
Directed by Don Chaffey
In a Kafkaesque web of terror, the Avengers and Tara's Uncle Charlie are kept prisoners in a luxury hotel due to a series of accidents.

Cast--Charles Merrydale: Liam Redmond; Maxwell: Robert Urquart; Parker: Dudley Foster; Vickers: Derek Newark; Kendrick: Gary Watson; Miss Craven: Louise Pajo; Brevitt: David Garth; Mellor: Richard Caldicott

#65: "False Witness" by Jeremy Burnham
Directed by Charles Chrichton
When the Avengers trie to nail Lord Edgefield, a specialist in top-level blackmail, all the witnesses make mysterious last-minute retractions, and fellow agents on the case drop like flies.
Cast--Melville: Barry Warren; Lord Edgefield: William Jub; Sir Joseph: Tony Steedman; Plummer: Michael Lees; Sykes: John Bennet

#66: "All Done With Mirrors" by Leigh Vance
Directed by Ray Austin
Steed is under arrest - so it's up to Tara to plug leaks at a top-secret lab...a job which confronts her with murder, voices eminating from thin air, and a nitwit substitute partner.
Cast--Watney: Dinsdale Landen; Pandora: Joanna Jones; Aparshott: Peter Copley; Col. Withers: Michael Trubshawe

#67: "Whoever Shot Poor George Oblique Stroke XR40?" by Tony Williamson, d: Cyril Frankel
Steed & Tara investigate the shooting of George Oblique Stroke XR40, a computer whose inventor refuses to interrupt his holiday to save the dying calculator.
Cast--Sir Wilfred Pelley: Clifford Evans; Jason: Dennis Price; Ardmore: Anthony Nicholls; Tobin: Frank Windsor; Lois: J. Parfitt

#68: "The Rotters" by Dave Freeman, d: Robert Fuest
There's something rotten in the state of England when Steed investigates the link between several recently-dead forestry experts and a sudden rash of instantaneous dry-rot.
Cast--George: Jerome Willis; Kenneth: Gerald Sim; Sawbow: Frank Middlemass; Pyn: Eric Barker; Palmer: John Nettleton

#69: "Killer" by Tony Williamson, d: Cliff Owen
'Mother's' entire crew of agents is the target for Remak, a killer whose victims are washed, sterilized, dry-cleaned and packaged.
Cast--Brinstead: William Franklyn; Gillers: Charles Houston

#70: "My Wildest Dream" by Philip Levene
Directed by Robert Fuest
A quack psychologist and cohorts are hired to see that business partners murder each other via a drug-induced compulsion to kill.
Cast--Jaeger: Peter Vaughn; Chilcott: Edward Fox; Tobias: D. Godfrey

#71: "The Interrogators" by Richard Harris and Brian Clemens
Directed by Charles Chrichton
The Avengers are called in after agents begin taking short unexpected vacations and their secret contacts are suddenly murdered.
Cast: Col. Mannering: CHRISTOPHER LEE!; Minnow: David Sumner; Blackie: Glynn Edwards

#72: "The Morning After" by Brian Clemens, d: J. Hough
The plot: Steed captures double-agent Merlin. Merlin muffs his escape by getting caught along with Steed by his own sleep-capsule. They awake in a deserted area being shot at by soldiers.
Cast--Jimmy Merlin: Peter Barkworth; Sgt. Hearn: Brian Blessed; Brig. Hansing: Joss Ackland; Jenny Firston: Penelope Horner; Maj. Parsons: Donald Douglas; Harold Cartney: Jonathan Scott

#73: "Love All" by Jeremy Burnham, d: Peter Sykes
An espionage ring uses the powers of love - and hypnosis - to gain access to top secrets from the missle department.
Cast--Sir Rodney Kellogg: Robert Harris; Martha Roberts: Veronica Strong; Bromfield: Terence Alexander; Tait: Brian Oulton

#74: "Take Me To Your Leader" by Terry Nation
Directed by Robert Fuest
The Avengers follow an attache case (whose unknown contents have already cost 4 agents' lives) through a chain of baffling exchanges to its final destination: The Leader.
Cast--Maj. Gleason: Henry Stamper; Shepherd: Michael Hawkins; Stonehouse: Patrick Barr; Cavel: Michael Robbins

#75: "Fog" by Jeremy Burnham; d: John Hough
Steed joins the Jack-the-Ripper Club to get a lead on a bizarre murderer whose description fits the club's members...and Jack.
Cast--Osgood: David Bird; Armstrong: Nigel Green; Travers: Guy Rolfe; Sanders: Paul Whitsun-Jones

#76: "Stay Tuned" by Tony Williamson, d: Don Chaffey
When Steed learns amnesia has blocked out 3 weeks of his life, what he doesn't know is that he is being conditioned by a mysterious new technique to perform a chilling act.
Cast--Proctor: Gary Bond; Lisa: Kate O'Mara; Wilkes: Duncan Lamont; father: Iris Russell

#77: "Who Was That Man I Saw You With" by J. Burnham
Directed by Don Chaffey
Tara a traitor? Overwhelming evidence indicates that she passed on defense secrets at a rendezvous with a suspected enemy agent.

#78: "Pandora" by Brian Clemens, d: Robert Fuest
Tara is kidnapped, drugged, dressed in WWII garb and compelled to perform an eerie act. Steed must find her before she's killed; his clue from 3 old-time agents: the code phrase "Fierce Rabbit".
Cast--Rupert: Julian Glover; Henry: James Cossins; Pettigrew: Anthony Royce; Miss Faversham: Kathleen Byron; Jumiper: John Laurie

#79: "Homocide and Old Lace" by Malcolm Hulke and Terrance Dicks
Directed by John Hough
Storytelling time as 'Mother' recalls the crime of the century when Steed & Tara infiltrated Intercrime, an international organization plotting to steal England's art treasures in one haul.
Cast--Corf: Gerald Harper; Dunbar: Keith Baxter; Cartwright: Donald Pickering; Georgina: Mary Merrall; Harriet: Joyce Carey

#80: "Thingumajig" by Terry Nation, d: Leslie Norman
The thingumajogs are mysterious little electrical death-dealing self-propelled black boxes whose victims are archeological diggers beneath an old English church site.
Cast--Shelly: Jeremy Lloyd; Kruger: Iain Cuthbertson; Dr. Grant: John Horsley

#81: "Requiem" by Brian Clemens, d: Don Chaffey
'Mother': reportedly dead. Tara: both legs broken in an explosion. Steed: protecting a key murder witness with such finese that no one can find him.
Cast--Miranda: Angela Douglas; Firth: John Cairney; Wells: John Paul

#82: "Take-Over" by Terry Nation, d: Robert Fuest
Circe Bishop & cohorts plan a world shaking act; her guarantee against interference: she threatens to detonate tiny bombs she has had implanted in her victims' throats.
Cast--Circe: Hilary Pritchard; Grenville: Tom Adams; Bassett: Michael Gwynn; Laura Bassett: Elizabeth Sellars

#83: "Bizarre" by Brian Clemens, d: Leslie Norman
Are the dead dead? Bodies are disappearing from Paradise Plot, a bizarre cemetary offering souvenirs, guidebooks and trading stamps, run by one Bagpipes Happychap.
Cast--Happychap: Roy Kinnear; Helen: Sally Nesbitt; Cordell: James Kerry; Shaw: George Innes; Master: Fulton Mackay; Jupp: S. Burrell

This index will list the episodes in their original 2 seasons as they were released in England and Canada. In the US on the CBS late movie they are not shown with regard to any order they originally had, as you'll see when you check what's been shown against the order presented here.

Produced by Albert Fennel & Brian Clemens for AVENGERS Enterprises & ITV (Paris), Music once again by Laurie Johnson. Ms. Lumley's costumes by Catherine Buckley.

Cast: JOHN STEED: Patrick Macnee
PURDEY: Joanna Lumley
MIKE GAMBIT: Gareth Hunt

FIRST SEASON

#1: "The Eagle's Nest" by Brian Clemens
Directed by Desmond Davis
A group of Nazis, hiding out as monks, kidnap a scientist who has a serum for reviving comatose people. Their goal, restore life to Nazi Germany's greatest treasure - Adolf Hitler!
Cast--Von Claus: PETER CUSHING!; Father Trasker: Derek Farr; Stannard: Brian Anthony; Main: Neil Phillips; Ralph: Charles Bolton; Brown-Fitch: Trevor Baxter

#2: "Target" by Dennis Spooner, director: Ray Austin
Five top agents appear to die from natural causes after practicing on a reflex training range, the victims of a doctor who has invented a new killing machine. The range's robots fire "hit" markers containing miniature darts tipped with curare poison - and Purdey has been hit!
Cast--Draker: Keith Baron; Bradshaw: Roy Boyd; Ilenko: Robert Beatty; Klokoe: Deep Roy; Kendrick: John Paul

#3: "The Last Of The Cybernauts" by Brian Clemens
Directed by Sidney Hayers
A crippled and disfigured double agent discovers a storehouse of Cybernauts and uses them to kidnap a scientist. He forces the scientist to replace his crippled legs and missing arm with cybernetic limbs, so as to carry out his mission of vengeance against Steed and the New Avengers.
Cast--Felix Kane: Robert Lang; Malov: Oscar Quitak; Frank Goff: Robert Gillespie

#4: "Sleeper" by Brian Clemens, d: Graeme Gordon
A Gang of bank robbers blanket a region of London with a newly developed sleep inducing gas and proceed to rob the banks in the area. Innoculated at a test of the gas, Steed and company must try to stop the thieves before the innoculations wear off.
Cast--Brady: Keith Buckley; Tina: Sara Kestelman; Chuck: Mark Jones; Bart: Prentis Hancock; Bill: Leo Dolan

#5: "House Of Cards" by Brian Clemens, d: Ray Austin
By rescuing a scientist from being returned to Russia, the Avengers incur the revenge of a Russian agent. The agent fakes his own death and then activates his "sleepers" - a group of trained assassins infiltrated into England 20 years before with instructions to kill the Avengers, with the exception of Steed who is tricked into leading him to the scientist.
Cast--Perov: Peter Jeffrey

#6: "Gnaws" by Dennis Spooner, d: Ray Austin
A year after an accident with a special radioactive growth serum, seismic readings reveal something "big and moving" in the sewers, which sets the Avengers off on a big game hunt to destroy a giant rat which has killed several people below ground, and is now beginning to forage above ground for human food!
Cast--Thornton: Julian Holloway; Walters: Morgan Sheperd; Carter: Peter Cellier

#7: "Cat Amongst The Pigeons" by Dennis Spooner
Directed by John Hough
In order that mankind can survive without competing with birds for the food on Earth, a group of ecologists and conservationists plan to reduce and control the world's bird population. They and The Avengers are threatened by flocks of birds under the control of a mad bird lover - who has trained the birds to kill on command.
Cast--Zacardi: Vladek Sheybal; Turner: Matthew Long; Waterlow: Peter Copley; Lewington: Hugh Walters; Rydercroft: Basil Dignam; Tomkins: Kevin Stoney

#8: "To Catch A Rat" by Terence Feely, d: James Hill
A British agent recovers from a 17 year bout with amnesia and sets out to find the 'White Rat', a member of his spy team who betrayed the others. The Avengers must try and reach the agent first

for the 'White Rat' is still active within the secret service's top brass - and hunting the recovered agent.
Cast--Gunner: Ian Hendry; Cromwell: Edward Judd; Cledge: Barry Jackson; Quaintance: Robert Flemyng; Finder: Jeremy Hawk

#9: "The Midas Touch" by Brian Clemens
Directed by Robert Feust
Passionately obsessed with owning gold, a professor sells the services of a deadly assassin he has 'created' - Midas, a man scientifically infected, but immune himself, with all the most deadly diseases known to man. His merest touch of bare skin means death and the Avengers must prevent him from reaching a visiting princess.
Cast--Prof. Turner: David Swift; Vann: Ed Devereaux; Freddy: John Carson; Midas: Gilles Millinaire; Hong Kong Harry: Ronald Lacey; Simpson: Geoffrey Bateman

#10: "The Three Handed Game" by Dennis Spooner and Brian Clemens
Directed by Ray Austin
A ruthless, mercenary agent steals a machine that can drain information from his victim's brain. His cover blown, he transfers his brain to another body and goes after the Triumvirate, a group of 3 people who have each memorized one third of the new defense plans for the U.S. Despite the Avengers guarding the people, he succeeds in gaining the information and is on his way to sell it - and the Avengers only have a vague clue as to his new identity. (Phew!)
Cast--Juventor: Stephen Greif; Ranson: David Wood; Ivan: Tony Vogel; Larry: Michael Petrovich; Prof. Meroff: Terry Wood

#11: "Faces" by Brian Clemens & Dennis Spooner
Directed by James Hill
A tramp (formerly well to do) sees and kills his exact double, and takes his place as one of the top brass of the secret service. Using the talents of a platic surgeon, he begins replacing Ministry officials with doubles found in a mission home for the needy. Gambit & Purdey investigate and infiltrate - unaware that Steed has been replaced.
Cast--Prator: David de Keyser; Mullins: Edward Petherbridge; Clifford: Neil Hallett; Wendy: Annabel Leventon; Bilston: David Webb

#12: "Tale Of The Big Why" by Brian Clemens
Directed by Robert Fuest
A traitor just released from jail picks up some information but is killed by two mercenary agents before they realize he has hidden it again. A paperback novel is the only clue and leads the Avengers on a cross country wild goose chase - to find that one of the Ministry is in the pay of the Russians.
Cast--Roach: Gary Waldhorn; Poole: Rowland Davies; Brandon: George A. Cooper; Harmer: Derek Waring

#13: "Dirtier By The Dozen" by Brian Clemens
Directed by Sydney Hayers
Bored with being inactive, special commandos participate as a freelance strike force in the little wars around the world. They next decide to start a war of their own to reap the riches of the Middle East. The New Avengers have to survive being hunted and stop their plan - which could start World War III.
Cast--Colonel Miller: John Castle; Sergeant Bowden: Shaun Curry; Travis: Colin Skeaping; Gen. Stevens: Michael Barrington; Capt. Tony Noble: Michael Howarth

SECOND SEASON
Same regular cast
First 4 episodes produced in Canada by Hugh Harlowe & Ross McLean in assoc. with Neilsen-Ferns, Inc.
Music by Laurie Johnson; Co-ordinating Producer-Ray Austin; Associate Producer-Ron Fry

#14: "Complex" by Dennis Spooner, d: Richard Gilbert
To capture Scapina, the Avengers come to Canada and enlist the aid of the secret service based in a computer controlled security building. But Scapina, a highly efficient, ruthless agent of unknown identity is always one step ahead. Too late, Steed and Gambit discover the security building is Scapina, able to see, hear, think, act, and kill - and Purdey is trapped inside!
Cast--Baker: Cec Linder; Talbot: Harvey Atkin; Karavitch: Vlasta Vrana

#15: "The Gladiators" by Brian Clemens
Directed by Claude Fournier
Four surviving graduates of a Russian school of subversion and the killing arts accompany Col. Sminki to Canada and set up a secret training school for terrorists. Their other mission is to sabotage a security computer and to stop them the Avengers must pit themselves against the Gladiators, men trained in the ultimate martial arts - able to split thin steel with a single blow and deflect machine-gun fire with their bare hands.
Cast--Sminski: Louis Zorich; Chuck Peters: Neil Vipond; O'Hara: Bill Starr; Tarnakoff: Peter Boretski; Barnoff: Yanci Bukovek

#16: "Forward Base" by Dennis Spooner, d: Don Thompson
Using the 1969 typhoon Agatha and the radar havoc it causes as cover, the Russians infiltrate something into Lake Ontario. Five years later an agent is delivering a missle guidance component to FB-1, but dies and another agent delivers the piece by throwing it in the lake. Spooked by Purdey and Gambit to lead them to FB-1, the agent walks into the water and later turns up shot and dressed in pyjamas. The

Avengers discover FB-1, disguised as a portion of the coastline, is a special submarine colony - equipped with nuclear missles inside the radar defense line.
Cast--Hosking: Jack Creley; Bailey: August Schellenberg; Ranoff: Marilyn Lightstone; Malachev: Nick Nichols; Halfhide: David Calderisi

#17: "Emily" by Dennis Spooner, d: Don Thompson
Purdey, her cover blown, barely escapes from her captors with the news that the recent security leaks are by someone in Canadian intelligence known as The Fox. The Fox eludes capture but accidentally leaves his palm print on Emily. The Avengers begin a cross-country race to keep Emily safe both from the police who want to apprehend her and the Fox who wants to destroy her -- Emily being an old car,the roof of which carries the Fox's identity.
Cast--Miss Daly: Jane Mallet; Douglas Collings: Les Carlson; Phillips: Richard Davidson; Reddington: Brian Petchey; Radio Operator: Jack Duffy

#18: "Hostage" by Brian Clemens, d: Sidney Hayers
Purdey is kidnapped by agents unknown who coerce Steed into trading her life for top secret allied defense plans. Following their instructions, Steed begins to come under suspicion as a double agent because of his actions and evidence planted by a fellow department head. Once Steed is discredited, no one will trust anyone else and the entire secret service will crumble. Gambit has been ordered to capture Steed - or kill him.
Cast--McKay: William Franklyn; Spelman: Simon Oates; Walters: Michael Culver; Suzy: Anna Palk; Packer: Barry Stanton

#19: "Trap" by Brian Clemens, d: Ray Austin
A Chinese crimelord performs his first drug drop for the European syndicate which is intercepted by the Avengers. The crimelord swears vengeance and tricks the team onto a plane, but it crashes before they are delivered to him. Outnumbered, armed with primitive weapons, and Steed with a broken arm, the Avengers are hunted by the crimelord's army - to be beheaded upon their capture.
Cast--Soo Choy: Terry Wood; Arcarti: Ferdy Mayne; Dom Carlos: Robert Rietty; Tansing: Kristopher Kum; Yasko: Yasuko Nagazumi; Marty Brine: STUART DAMON *(remember the CHAMPIONS?)*

#20: "Dead Men Are Dangerous" by Brian Clemens
Directed by Sidney Hayers
Steed is forced to shoot a lifelong friend and fellow agent when he defects to the other side. Ten years later, with the bullet still in his heart and moving, he declares himself dead and returns to England. Driven mad by always being second best, he embarks on a campaign of terror against Steed by destroying all those things Steed cares about; his cars, paintings, and Purdey -- then he will slowly kill Steed.
Cast--Mark Crayford: Clive Revill; Perry: Richard Murdoch; Penny: Gabrielle Drake; Hara: Terry Taplan; Dr. Culver: Michael Turner

#21: "Medium Rare" by Dennis Spooner, d: Ray Austin
A department chief sets up a phony informant ring to bilk the agency of money by posing as all the different informers selling useless info. He kills a friend of Steed's who discovered him and brings in an assassin, but first plans to discredit Steed as a double agent. A medium tries to warn Steed and the Avengers that she has envisioned these happenings, but is disbelieved until they start coming true.
Cast--Wallace: Jon Finch; Victoria Stanton: Sue Holderness; Richards: Jeremy Wilkins; Roberts: Neil Hallet; McBain: Maurice O'Connell; old man: Mervyn Jones

#22: "Obsession" by Brian Clemens, d: Ernest Day
His father executed as a spy in the Middle East, Purdey's fiance attempts to assassinate the minister he holds responsible, but Purdey stops him, and loses him. Seven years later she meets him at an airbase, and during a war game exercise he steals one of his plane's missiles by rigging it to fire without detonating. Still obsessed with killing the minister, he plans to launch it at the parliament buildings on the minister's visit, and Purdey must choose between love or loyalty.
Cast--Larry Duma: Martin Shaw; Gen. Canvey: Mark Kingston; Commander East: Terence Longdon; Kilner: Lewis Collins; Morgan: Anthony Heaton

#23: "Angels Of Death" by Terence Feely & Brian Clemens
Directed by Ernest Day
The Avengers learn of a secret operation aimed at eliminating top ministry officials by apparent "natural causes". Steed sets himself up as bait and is taken to a health farm where he is physically and mentally pressured, hypnotically drugged and turned loose in a maze that causes great stress. Once released, he will seem normal until he sees a diagram of the maze, which will bring forth the hypnotic conditioning - and he will die of stress.
Cast--Coldstream: Dinsdale Landon; Manderson: Terence Alexander; Tammy: CAROLINE MUNRO!; Reresby: Michael Latimer; Pelbright: Richard Gale

#24: "The Lion And The Unicorn" by John Goldsmith
Directed by Ray Austin
The Avengers succeed in capturing the head of the biggest crime syndicate in Europe, and hold him in his Paris house while waiting for arrangements to be made with the authorities. The Unicorn's gang try various methods to free him and as a last desperate measure kidnap a member of the French royal family to set up a trade, unknowning that on their first attempt to kill Steed and free the Unicorn -- they accidentally shot the Unicorn.
Cast--Unicorn: Jean Claudio; Leparge: Maurice Marsac; Henri: Raymond Bussieres; Ritter: Jacques Maury; Marco: Raoul Delfasse

#25 & #26: "K Is For Kill" parts 1 & 2 by Brian Clemens
Directed by Yvon Marie Coulais
During the war, a young Tibetan monk, apparently 100 years old, is captured by the Russians who are interested in his secret of longevity. 1965: A young Russian soldier attacks and kills members of the Salvation Army, and dies moments later of old age! 1977: Another young Russian soldier kills 3 hippies wearing partial military uniforms and driving a jeep, then moves off to join up with other soldiers. The Avengers are called in, having been involved with the English attack years before and it is soon learned that there is a small army roaming the French countryside attacking what were formerly important military targets and heading toward Paris. The Russian leaders in command are sent in to discover the malfunction in the satellite and the electronic implants in the soldiers' brains that caused them to awaken early, while the Avengers track down the mystery of the young/old soldiers - if they survive the battle with the army.
Cast--Colonel Martin: Pierre Vernier; General Gaspard: Maurice Marsac; Stanislaw: Charles Millot; Toy: Paul Emile Deiber; Jeanine Leparge: Christine Delaroche; Kerov: Sacha Pitoeff; SPECIAL APPEARANCE OF MRS. EMMA PEEL: DIANA RIGG!!!!!!!!!!!!!!!!!!!!!

Elsewhere in this issue you'll find my AVENGERS index reprinted from RBCC #114-117. It seems that as soon as those issues went out of print there was a hue and cry for that index. Now with THE NEW AVENGERS coming at us every week, Jim Van Hise resurrected the index and added the complete NEW AVENGERS index as well, all in one handy package. A bunch of my other old TV indexes (MAN FROM UNCLE, TWILIGHT ZONE, OUTER LIMITS, THE PRISONER, WILD WILD WEST and THE GREEN HORNET)are still available from ye editor in a limited supply in the OMNICON book. Check out the "Ye Olde Fanzine Shop" for the price and stuff like that.

Meanwhile, on with the show!

ADDITIONS DEPARTMENT:

SHIRLEY MEECH sent me a RON GOULART comic-work index about which I'd been queried:

JOURNEY INTO MYSTERY #2 & #3
SUPERNATURAL THRILLERS #2
WARLOCK #5 & #6
VAMPIRE TALES #1
MASTERS OF TERROR #1 & #2
MAD #37

* * *

I was also asked where it was that Batman revealed his secret identity to Jimmy Olsen. I was close, but ED NATCHER pinpoints it in WORLD'S FINEST #144.

* * *

I was asked if Siegal & Shuster did issues #6 or 7 of their FUNNYMAN comic; MARK KIRKPATRICK writes to say that Dick Ayers told him that he used to work on FUNNYMAN comics (and the newspaper strip) and may possibly be responsible for those two issues in question.

* * *

COMIC BOOK HALL of FAME

BOB ROWE nominates NICK FURY, AGENT OF SHIELD #1 ("Who Is Scorpio?") and BATMAN #260 ("This One'll Kill You, Batman!")

ED NATCHER picks DETECTIVE #475 & 476("The Laughing Fish" & "Sign of the Joker"), AVENGERS ANNUAL #7 ("The Final Threat") and MARVEL TWO-IN-ONE ANNUAL #2 ("Death Watch")

TED DUFFIELD liked E-MAN #6, particularly for the subtle tribute to Walt Kelly on page 5, panels 2 & 3.

JIM HILGER, a fella' wot knows what's good, picks out UNCLE $CROOGE #5 ("Lost Atlantis") UNCLE $CROOGE #16 ("A Cold Bargain"), and DONALD DUCK #54 ("Forbidden Valley"). Hoohah.

LOU MOUGIN names a batch of his favorites: FANTASTIC FOUR #48-50 (Galactus), E.C.'s "Judgment Day" by Joe Orlando (about the different colored Robots) which EC used in 2 or 3 different publications, "Ten Minutes" from an old SPIRIT section, STRANGE ADVENTURES #215 & #216 (Deadman), FOREVER PEOPLE #1, SILVER SURFER #3 and SPIDER-MAN #18.

DART VERNON nominates all the Gulacy/Moench MASTER OF KUNG FU issues (though I prefer nominations to be more specific.)

AL CHRISTENSEN picks as two of his favorites the SUPERMAN VS. MUHAMMED ALI #C-56 and MARVEL COMICS SUPER SPECIAL #2 ("The Revenge Of The Barbarian" with Conan).

DAVID SCHELLHASE nominates AVENGERS ANNUAL #7 and MARVEL TWO-IN-ONE ANNUAL #2 (a second for both issues this column), plus MARVEL PREMIERE #14.

MIKE LARGEY picks WDC&S #210, "Donald Duck Master Baker" (It was the first Carl Barks strip he'd read), TREASURE CHEST in vol. #17 (The "This Godless Communism series by Reed Crandall, and in the underground comix division, MOTHER'S OATS COMIX #3 ("20,000 Kilos Beneath The Sea").

* * *

ED NATCHER--?

---IN THE ORIGINAL PRINTING OF TWO-FACE IN 'DETECTIVE' #66, WHAT COLOR WAS THE "EVIL" SIDE OF HIS FACE? THE REPRINT I HAVE HAS IT GREEN, BUT OTHER STORIES SHOWED IT GRAY OR PURPLE.

I don't have any of the early Two-Face appearances in DETECTIVE (#66, 68 & 80), but I have a BATMAN #50 with his return...and this viscious visage is purple - or gray, I guess. It's not possible to put gray color in comics, so purple is used instead, as in the Batman's costume. Well, fine zip-a-tone could be used, but it seldom, if ever, was.

---IN "THE GOLDEN AGE OF COMIC BOOKS: 1937-1945", ONE OF THE COVER REPRODUCTIONS IS OF 'KEEN DETECTIVE FUNNIES' #20 FEATURING THE EYE. WHAT WAS THE ORIGIN

OF THIS CHARACTER? WHAT WERE HIS POWERS? WAS THERE EVER A MORE DISGUSTING LOOKING HERO???

The Eye, assisted by Jack Barrister, appeared in KEEN DETECTIVE FUNNIES #16-24 (Dec '39 - Sept '40) and DETECTIVE EYE #1 & 2 in late 1940. Art was by Frank Thomas and Mark Schneider. I'm afraid I don't know beans about this obscure old hero, but he couldn't have looked much worse that Columbia's "The Face" or Quality's "The Spider Widow". (The full title of the strip was "The Eye Sees".)

* * *

ED LARGEY--Peru, Indiana
---WHAT COMICS HAS REED CRANDALL'S WORK APPEARED IN??? (JUST THE TITLES, NOT NECESSARILY ISSUE NUMBERS.)

Well, let's at least try for the issue numbers. I'll plagarize a lost from Jeff Merrihue's "A COLLECTOR'S GUIDE" ($10, if still available from 24 Clover Street, Belmont, Mass. 02178).

BLACKHAWK #10,11,16,18-20,22-26,30-33,39-44,46-50, 52-58,60,63,64,66,67, BORIS KARLOFF #15, BUCCANEERS #19-21,23,27, BUSTER BROWNE #25,31,33-37,40,41, CAUGHT #5, CHAMP #14, CINDERELLA LOVE #11, CLASSICS ILLUSTRATED SPECIAL EDITIONS #147A,156A,162A,165A,167A, CONQUEST #1, CRACK #40-62, CRACK WESTERN #64-71,75,78, 81,83,84, CREATURES ON THE LOOSE #13, CRIME ILLUSTRATED #1,2, DC 100 PAGE SUPER SPECIAL #14, DIARY LOVES #1,4, DOLLMAN #2-18, DYNAMO #1, EXTRA #1-5, FAMOUS STARS #4, FEATURE #44-63, FLASH GORDON #6,8,12, FOUR COLOR #775, 1121,1173,1229,1288, FRONTIER WESTERN #5,8, GI COMBAT #5,34, HIT #7-24,63,64, HOLLYWOOD SECRETS #2, IMPACT #1-5, JIGSAW #1, JOURNEY INTO MYSTERY #41, JOURNEY INTO UNKNOWN WORLDS #55,59, JUMBO #41-51, JUNGLE #25-37,42, 49-61, KEN SHANNON #3,4,10, KID COLT #65, M.D. #1-5, MILITARY #6-38, MODERN #46-102, MYSTERY TALES #47,54, MYSTIC #52, MYSTICAL TALES #2-4, NATIONAL #18,24-26, 30-33, OUT OF THE SHADOWS #9, PIRACY #1-7, POLICE #1-13, QUICK TRIGGER WESTERN #14,15,17, RANGE ROMANCES #2,4, ROBIN HOOD STORIES #1-7, SHOCK SUSPENSTORIES #9-13, 15-18, SIX-GUN WESTERN #1, SMASH #23-30,35-37,39,40,43, 44,46, SPIRIT #11 (comic book, not Warren mag), STRANGE STORIES OF SUSPENSE #8, STRANGE TALES #53, STRANGE TALES OF THE UNUSUAL #5, SUPERCAR #1-4, TALES FROM THE CRYPT #38,44, TALES OF JUSTICE #64, TALES OF SUSPENSE #12, THUNDER AGENTS #12, T-MAN #7, TREASURE CHEST (many issues!), TWILIGHT ZONE #1, 13-15, TWO-FISTED TALES #35,36, TWO-GUN KID #34, TWO-GUN WESTERN (1st series) #8, (2nd series) #10, UNCLE SAM #1-8, UNEARTHLY SPECTACULARS #3, VALOR #3,4, VAULT OF HORROR #33,34,39, WAR #46, WEIRD FANTASY #22, WEIRD SCIENCE-FANTASY #26, 27, 28, WESTERN OUTLAWS #19, WILD WESTERN #52, WORLD AROUND US #8,14,18,19,20,23,28,29,32,33.

MAGAZINES/FANZINES: *CARTOONEWS #16, CREEPY #1-9,11, 13,14,16,18,20,22,24,25,27,33,47,50,52,54,58,74, DREAMS #1, E.C. LIVES, EERIE #2,5,6,13,14,17,19,20,24, 46, ERB-dom (many issues), GOLDEN AGE COLLECTOR #1,3, RBCC #78, HERITAGE, SPA-FON #1, SQUA-TRONT #3,4,7, WITZEND (early issues).....*

Crandall was a prolific (and great) comic artist, so there should be many additions to this list which I hope someone will contribute.

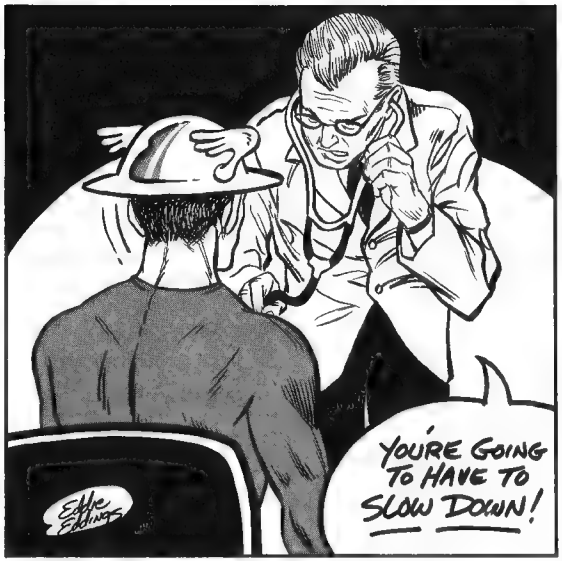
* * *

IRA BRAD MATETSKY--Baldwin, New York
---COULD I HAVE CHARACTER/APPEARANCE INDEXES FOR "FLASH" #1-104???

Sure, I'll get out my copy of HOWARD KELTNER'S INDEX TO GOLDEN AGE COMIC BOOKS which gives detailed character indexes for over 180 "Golden-Age" titles---highly recommended if you're after this sort of data...you'll see Jerry Bails' ads for it.

FLASH #1-104

Flash: #1-104, Hawkman: #1-104, Johnny Thunder(Bolt): #1-91, Black Canary: #86-104, Minute Movies: #1-59,



the Whip: #1-55, Cliff Cornwall: #1-17, Rod Rian of the Sky Police: #2-11, the King (Standish): #3-37, 39-41, Les Watts (Sparks): #12-28, Ghost Patrol: #29-65, 69-104, Bible Stories: #38, American History Stories: #60, 62-64, 67,68, Hop Harrigan: #66-68, Simp O'Dill: #66, Mutt & Juff: #70, Rockhead McWizzard: #72,77-79, the Atom: #80,82-85,87,89-95,97-100,102-104, Little Boy Blue: #81, Cotton Top Katie: #88

* * *

JIM CROCKER--Spartanburg, South Carolina
---WHAT STAMPS HAVE BEEN ISSUED TO COMMEMORATE COMICS, THEIR CREATORS, MOVIES, TV SHOWS, OR ACTORS???

Atsa' good question. As for comics or their creators, well, there is, of course, the Walt Disney stamp (U.S.A. 1968)...but then, is Disney a cartoonist or "just" someone who, among many other things, produced animated cartoons? Though I know little of foreign stamps (especially since smaller countries print commemorative stamps literally at the drop of a hat to finance their economies...witness the 1952 37¼ Hungarian hat-dropping commemorative)...but I do know of a series of stamps from San Marino which I've hunted to no avail for many years (not that they're so rare, I just have no connections in stamp circles): a series of Disney stamps, one featuring Walt, and a number of others with the Disney characters including UNCLE $CROOGE and, unless I'm mistaken, other Barks characters such as the Beagle Boys and Gyro Gearloose. For movies I know of just 2 U.S.A. commemoratives---one for D.W. Griffith and one for the 50th anniversary of the first talkie. And somehow I rather doubt if there are any TV commemoratives aside from possibly one for its invention or such. Same for actors, but I could be wrong (as usual). Hm?

* * *

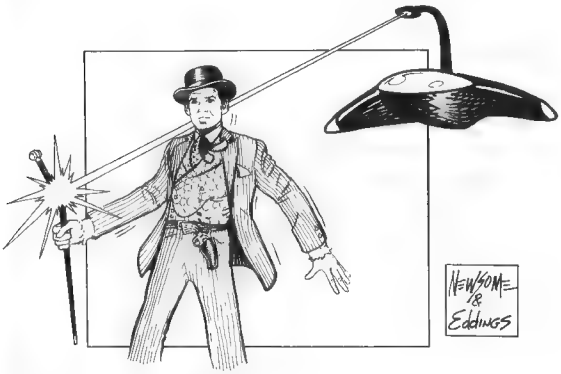
TELEVISION

TV HALL OF FAME

I'd like to open with a few nominations of my own. First off, I'll say that it would have seemed too good to be true that a new series of THE AVENGERS finally comes to America (or anywhere for that matter) but the

greatest part of it is...THE NEW AVENGERS is just as good as the original!!! How could I have hoped for anything so great! And the original was one of my favorite 3 or 4 series of all time! At any rate, the premiere episode of this new season, "The Eagle's Nest" was a classic (Dja' notice that nobody ever really specifically said just who that was in suspended animation). Also, while BATTLESTAR: GALACTICA may leave a bit to be desired overall (in characterizations, plots, etc) the first episode has to belong in some hall of fame somewhere! And, while the humor was every bit as childish as it was 14 years ago, RESCUE FROM GILLIGAN'S ISLAND was definitely a milestone in TV history; I just wish they had left it after the first part and left off that frustrating and stupid ultimate conclusion that we all knew was coming. But, anyhow...

* * *



JIM VAN HISE--San Diego, California
---SOMETHING I'D LIKE TO SEE IN I.C. IS A GENE BARRY INDEX.

Say, I know another guy named "Jim Van Hise", but he lives way over in Miami, Florida, not San Diego, and is alla' time moving from one part of Miami to the other. Wotta' character!

EUGENE KLASS made his fortune on TV during the 60's, but his movie roles include:
AIN'T NO TIME FOR GLORY ('47), ATOMIC CITY ('52), GIRLS OF PLEASURE ISLAND ('53), WAR OF THE WORLDS!!! ('53), THOSE REDHEADS FROM SEATTLE ('53), ALASKAN SEAS ('54), RED GARTERS ('54), NAKED ALIBI ('54), SOLDIER OF FORTUNE ('55), THE PURPLE MASK ('55), THE HOUSTON STORY ('56), BACK FROM ETERNITY ('56), CHINA GATES ('57), THE 27th DAY! ('57), FORTY GUNS ('57), THUNDER ROAD ('58), HONG KONG CONFIDENTIAL ('58), MAROC 7 ('67), PRESCRIPTION MURDER ('68-TV), SUBTERFUGE ('68), ISTANBUL EXPRESS ('68-TV), DO YOU TAKE THIS STRANGER? ('70-TV), THE DEVIL AND MISS SARAH ('71-TV), THE SECOND COMING OF SUZANNE ('73-unreleased!)

On TV, Gene has had a long career, appearing in such episodes as SCIENCE FICTION THEATRE/"Spider incorporated" (6/2/55), and "The World Below" (8/26/55); ALFRED HITCHCOCK PRESENTS/"Triggers In Leash"(10/16/55); THE MILLIONAIRE/"The Story Of Steve Carey" (11/30/55). As a regular character, Gene Barry was Gene Talbot, gym instructor, on the 5th (final) season of OUR MISS BROOKS (1956-57), and starred as Bat on BAT MASTERSON (1958-1961), as Amos Burke on BURKE'S LAW/AMOS BURKE-SECRET AGENT (1963-65), as publisher Glenn Howard on THE NAME OF THE GAME (1968-71), and as agent Gene Bradley on THE ADVENTURER (1972-73)

* * *

LOIS ROSENBERG--Spring Valley, New York
---DO YOU HAVE AN ADDRESS FOR THE "SIX OF ONE" APPRECIATION SOCIETY FOR "THE PRISONER" TV SERIES I'VE SEEN MENTIONED AROUND???

Before I began discussing THE PRISONER about 4 or 5 years ago in I.C., I hadn't heard the show so much as mentioned since 1968. Now there seems to be PRISONER clubs and fanzines and magazine articles all over creation! Due not to my super-ego, but more to my devotion to the mini-series, I'd like to imagine I generated at least an iota of THE PRISONER's rediscovery and re-appreciation!

The Prisoner Appreciation Society
"Six Of One"
Box 61
Cheltenham, Gloucestershire
United Kingdom

I don't know anything about membership rates...I've postponed writing to the address since a friend told me he garnered no response from his inquiry.

MAILBAG

KERRY GAMMILL--Fort Worth, Texas
---COULD YOU LIST ALL THE FILM SCORES BY FRANZ WAXMAN???

I shall try! Waxman is one of my favorites -- his scores for BRIDE OF FRANKENSTEIN and PRINCE VALIANT are almost as good as something by Bernard Herrmann!
WAXMAN: LILIOM ('33), BRIDE OF FRANKENSTEIN ('35), MAGNIFICENT OBSESSION, DIAMOND JIM, THE DEVIL DOLL, THE INVISIBLE RAY, CAPTAIN'S COURAGEOUS, A DAY AT THE RACES, DR. JEKYLL AND MY. HYDE, AT THE CIRCUS, WOMAN OF THE YEAR, YOUNG AT HEART, SUTTER'S GOLD, FURY, HEART SONG, PERSONAL PROPERTY, THE BRIDE WORE RED, THREE COMRADES, REBECCA, OLD ACQUAINTANCE, MR. SKEFFINGTON, TO HAVE & HAVE NOT, THE TWO MRS. CARROLLS, THE PHILADELPHIA STORY, THE HORN BLOWS AT MIDNIGHT, AIR FORCE, PRIDE OF THE MARINES, OBJECTIVE: BURMA, DARK PASSAGE, HUMORESQUE, NIGHT UNTO NIGHT, THE PARADINE CASE, ALIAS NICK BEAL, SUNSET BOULEVARD!, COME BACK LITTLE SHEBA, A PLACE IN THE SUN, SUSPICION, STALAG 17, PRINCE VALIANT, A LION IS IN THE STREETS, TARAS BULBA, ELEPHANT WALK, CRIME IN THE STREETS, THE SPIRIT OF ST. LOUIS, THE INDIAN FIGHTER, SAYONARA, LOVE IN THE AFTERNOON, PEYTON PLACE, THE NUN'S STORY, MY COUSIN RACHEL, REAR WINDOW!!!, MR. ROBERTS!, KING OF THE ROARING 20's, CIMARRON, THE STORY OF ARNOLD ROTHSTEIN, THE LOST COMMAND

BOB ROWE--Rochester, New York
---DO YOU KNOW THE MONTH "DIAMONDS ARE FOREVER" WAS RELEASED IN 1971???

Just going on memory, it was December.

---WHAT IS YOUR FAVORITE BOND FILM???

An opinion question, eh? Hm. The newest one, "THE SPY WHO LOVED ME", wasn't bad; of course, I look upon all the Roger Moore/James Bond films as "Saint" films rather than Bond films. So as not to have to compare them with the better Sean Connery Bonds. "ON HER MAJESTY'S SECRET SERVICE" might have been the most sophisticated or mature Bond film. But...lessee'...I guess that "GOLDFINGER" is the ultimate Bond film with all the proper aspects and all the best Bond touches.

* * *

LARRY CLEMENTS--Augusta, Georgia
---THERE WAS A MOVIE "SERGEANTS THREE" WHERE DURING A PARTICULAR CAVALRY-INDIAN BATTLE, THERE WERE SOME CAMEO APPEARANCES BY THE LONE RANGER (CLAYTON MOORE) AND TONTO (JAY SILVERHEELS); RIGHT? WERE THERE ANY OTHER CAMEOS???

I can't recall details, but you're probably right... Frank Sinatra produced this remake of "GUNGA DIN" as usual as a bit of sport for "THE RAT PACK". This 1962 movie starred Sinatra, Dean Martin and Peter Lawford in the Cary Grant/Douglas Fairbanks/Victor McLaglen parts, Sammy Davis Jr. in the Sam (Gunga Din) Jaffe role, plus Joey Bishop, Henry Silva, Buddy Lester, Ruta Lee, and most of the Crosby boys.

---WAS STEVE REEVES IN "THE THREE STOOGES MEET HERCULES"??? IS REEVES STILL ALIVE; WHAT'S HE DOING BESIDES WATCHING ALL HIS BULK TURN TO BLUBBER???

Nope, that wasn't Reeves in the flicker---but nonetheless, he's still in fine shape as I unnerstan' it---living in Berne, Switzerland, with his countess wife, and has big bucks. As to who was the strongman in the movie in question, I can't seem to figger out for sure who it was...maybe Quinn Redecker.

---GOT THAT WOLF-PERSON INDEX YET?

The Wolf-person movies! Ah yes, here they come now...
(1) THE WEREWOLF OF LONDON, 1935, Universal, D: Stuart Walker, 75 min., with Henry Hull, Warner Oland
(2) THE WOLF MAN, 1941, Universal, D: George Waggner, 71 min., with Lon Chaney Jr., Claude Rains, Bela Lugosi
(3) FRANKENSTEIN MEETS THE WOLFMAN, 1943
(4) RETURN OF THE VAMPIRE, 1943, Columbia, D: Lew Landers, 69 min., with Lugosi, Nina Foch
(5) CRY OF THE WEREWOLF, 1944, Columbia, D: Henry Levin, 63 min., with Nina Foch, Steve Crane
(6) HOUSE OF FRANKENSTEIN, 1944
(7) HOUSE OF DRACULA, 1945
(8) SHE-WOLF OF LONDON, 1946, Universal, D: Jean Yarbrough, 61 min., with June Lockhart
(9) ABBOT & COSTELLO MEET FRANKENSTEIN, 1948
(10) THE WEREWOLF, 1956, Columbia, D: Fred Sears, 78 Min., with Steve Rich, Don Megowan
(11) I WAS A TEENAGE WEREWOLF, 1957, A.I.P., D: Gene Fowler Jr., 76 min., with Michael Landon, Whit Bissell
(12) THE CURSE OF THE WEREWOLF, 1961, Hammer, D: Terence Fisher, 91 min, with Oliver Reed
(13) WEREWOLF IN A GIRLS' DORMITORY, 1963, MGM, D: Richard Benson, 82 min., with Curt Lowens
(14) LEGEND OF THE WEREWOLF, 1974, with Peter Cushing

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INDEX SECTION:

ALFRED HITCHCOCK PRESENTS
Second Season - Part Two
"Based on data submitted by Bob Reed"
Still at 9:30-10:00 Sundays on CBS

#59 - Feb. 17, 1957 - "NUMBER 22"
A brash youth soaks up the atmosphere of his jail cell when he is picked up for a candy store robbery. His cellmate, who knows the pitfalls of a life of crime, tries to break through the young man's tough-guy attitude.
Cast--Rip Torn, Russell Collins, James Nolan, Ray Teal

#60 - Feb. 24, 1957 - "THE END OF INDIAN SUMMER"
An insurance investigator finds it difficult to believe that a kind, genteel widow may have disposed of her two husbands for their insurance money. Then he learns that she is contemplating marrying for a third time.
Cast--Steve Forrest, Gladys Cooper, James Gleason, Kathlee Maguire, Philip Coolidge

#61 - March 3, 1957 - "ONE FOR THE ROAD"
A handsome salesman finds himself in a predicament when his wife learns he is seeing another woman.
Cast--John Baragrey, Louise Platt, Georgann Johnson

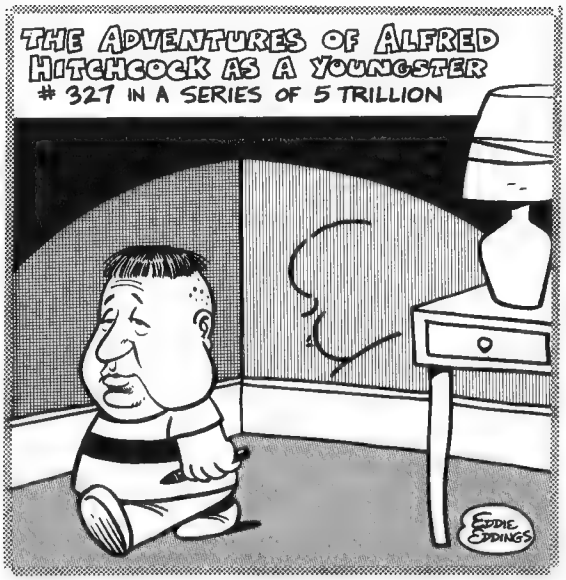
#62 - March 10, 1957 - "CREAM OF THE JEST"
A down and out actor turns to blackmail in an attempt to get in the money he needs to live on. He picks on a successful playwright, threatening to ruin the man's reputation.
Cast--Claude Rains, James Gregory, Joan Banks

#63 - March 17, 1957 - "I KILLED THE COUNT" Part One
Scotland Yard discovers almost too many clues when an Italian count is murdered in his London flat. Based on a then recent play by Alec Coppec
Cast--John Williams

#64 - March 24, 1957 - "I KILLED THE COUNT" Part Two
In part two, Inspector Davidson finds solving the murder complicated by a third confession.

#65 - March 31, 1957 - "I KILLED THE COUNT" Part Three
Three persons have confessed to the murder of an Italian count. Scotland Yard must determine which, if any, is telling the truth.
Cast--John Williams, Charles Daves, Alan Napier, Charles Cooper

#66 - April 7, 1957 - "ONE MORE MILE TO GO"
A man is panic-striken when a state trooper halts him on the highway to warn him that a tail-light is not working. He has hidden the body of his wife in the trunk of the car.



Cast--David Wayne, Steve Brodie, Louise Carabee, Norman Leavitt

#67 - April 14, 1957 - "VICIOUS CIRCLE"
A young man with a grudge against the world, joins forces with a notorious gangster. He discovers he is not as cold-blooded as he once thought when he realizes he loves his childhood sweetheart.

#68 - April 21, 1957 - "THE 3 DREAMS OF MR. FINDLATER"
A henpecked English banker finds escape from his nagging wife in fanciful daydreams about South Sea islands and a beautiful woman. Before too long, the girl of his dreams has convinced him he should attempt the perfect crime. The intended victim: his wife.
Cast--John Williams, Barbara Baxley, Isobel Elsam, A.E. Gould Porter, Walter Kingsford, Molly Glessing

#69 - April 28, 1957 - "THE NIGHT THE WORLD ENDED"
A newspaperman with a warped sense of humor plays a cruel practical joke on an old bar-fly. He has a phony newspaper printed with headlines proclaiming that the end of the world is due. The gullible old man decides to make one last effort to acquire some self-respect in the few hours left.
Cast--Russell Collins, Harold Stone, Edith Barrett, Bart Burns

#70 - May 5, 1957 - "THE HANDS OF MR. OTTERMOLE"
Fog, a mysterious strangler, and an inquisitive reporter all combine to confound an English police sergeant. Working under cover of impenetrable fog, the murderer claims one of the sergeant's policemen as another of his many victims.
Cast--Theodore Bikel, Chip Williams, A.E. Gould-Porter, Barry Harvey, TORIN THATCHER

#71 - May 12, 1957 - "A MAN GREATLY BELOVED"
The precocious young daughter of the town preacher is undaunted when the stern, elderly newcomer refuses to let his gardens be used for the church bazaar. Little Hildegarde decides there must be some sinister and mysterious reason why the gentleman refuses to be friendly.
Cast--Evelyn Rudie, Sir Cedric Hardwicke, Hugh Marlowe, Rebecca Welles, Edith Barrett, ROBERT CULP, Ken Cristy

#72 - May 19, 1957 - "MARTHA MASON - MOVIE STAR"
A housewife believes she resembles a glamorous movie star and is convinced fame and fortune could be hers except for her bad luck. Her husband delights in ridiculing her dreams. One day, the housewife rebels.
Cast--Judith Evelyn, Robert Emhardt, Vinton Hayworth, Claire Carleton

#73 - May 26, 1957 - "THE WEST WARLOCK TIME CAPSULE"
A taxidermist and his wife receive a visit from the wife's brother. His insistent demands and constant whining drive the wife to a sickbed, and the long suffering husband decides to adopt drastic measures against the unwanted visitor.
Cast--Henry Jones, Sam Buffington, Mildred Dunnook, Bobby Clark, James F. Stone

#74 - June 2, 1957 - "FATHER AND SON"
The middle-aged son of an arthritic pawn shop owner has never outgrown his adolescent dependence on his father. Then the father decides it is high time he stopped handing out money to his son.
Cast--Edmund Gwenn, Charles Davis, Frederic Worlock, George Pelling, Dan Sheridan

#75 - June 9, 1957 - "THE INDESTRUCTIBLE MR. WEEMS"
A lodge brother is told he is not long for this world. The grand knight decides that now is the time to sell him a plot in the lodge's newly acquired, but not very properous, cemetery.
Cast--Russell Collins, Robert Middleton, Joe Mantell, Rebecca Welles

#76 - June 16, 1957 - "A LITTLE SLEEP"
A wealthy and spoiled young woman forsakes the city for a trip to her mountain cabin. En route, she gets involved with a strapping mountain boy wanted for the murder of his girl.
Cast--Barbara Cook

#77 - June 23, 1957 - "THE DANGEROUS PEOPLE"
In the deserted railroad station of a small town, two men eye each other suspiciously. Each suspects the other of being the escaped inmate from an insane asylum.
Cast--Albert Salmi, Robert H. Harris, Ken Clark, Harry Tyler

NEXT ISSUE: Third season. Our index only goes up to episode #90. Does anyone have the information on the episodes beyond that?

And that's where it all ends for this ish, 'til next time. So send your questions on comics, teevee, pulps, movies and stuff, including your suggestions for comic and TV indexes, as well as nominations for the Comic Book Hall of Fame and the Movie Hall of Infamy. I'd also like to hear your comments on the latest episode of PERTWILLABY PAPERS. When sending questions try to include a couple of extra stamps to help out on the research. And try to overlook those drastic fubars when writing to:

KENO DON ROSA - RBCC IC, 4012 DuPont Circle
Sherwood Apts. #401
Louisville, Kentucky 40207

Be seeing you! Don Rosa

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basically a review column, but we won't specifically recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of over 2,000 people and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 10885 PARKDALE AVENUE, SAN DIEGO, CALIFORNIA 92126

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

Fandom is something we all take for granted nowadays, and yet we should realize what a unique entity it is. Fandom came into being as a means of expressing our interest and support of comics. Fandom itself was born back in the thirties as SF fandom, but comic fandom was given birth from it in the fifties due to EC comics. But all of that was just preamble, as it was crude yet ambitious efforts by fans to express their enthusiasm and communicate with other fans. In the sixties this grew and expanded into something more until fandom became part of the world the fans admired. Fandom has grown until it can produce and support high quality efforts and experimental projects that the mass market publishers aren't interested in bothering with. All of the items reviewed in this installment of CRITIQUE (and most reviewed in previous segments) exist only because there is a fandom to support them. If anyone doubts the importance of the effectiveness of fandom, they need only look over this review column and see what fandom hath wrought. It is both impressive and miraculous...and it's only those items I have room to review in this issue!

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THE COMPLETE WEIRD SCIENCE - $60.00 - Four volumes of hardcover books (9 x 12) in a slipcase - Published by Russ Cochran, P.O. Box 437, West Plains, Mo. 65775

For years people have been trying to find the right format for reprinting EC comics. Russ Cochran has finally come up with the best. These four volumes reprint the entire run of WEIRD SCIENCE (#1-22) directly from the original art, including all of the original house ads. Although the actual stories are printed in black and white, the cover of each issue of WEIRD SCIENCE appears in *full color!* At last this classic series of comics is available for all in permanent editions.

Everything about this set is high quality and I'm glad to see that it's finally being done. Collecting the originals is nice, but comic books have never been, and to this day still are not, printed with the expectation that they're to last for years. When the EC's were originally published they were printed on the same kind of paper as any other comic, and this paper is not meant to stand the test of time. When all of the original issues of EC comics have disintegrated from age, these stories will be preserved in the hardcover volumes published by Russ Cochran. You can read these volumes without fear of damaging them because the paper is sturdy and the binding is the best possible. So now a fan can obtain the complete run of WEIRD SCIENCE for the same price he'd pay for one issue of the original comic.

RATING 10 / JAMES VAN HISE

SQUA TRONT #8 - $3.00 + 75¢ postage - 64 pages - Published by John Benson, 205 W. 80th Street, #2E, New York, N.Y. 10024

One EC tends to lead to another (you can't stop with just one).

Ten years ago, when I first began collecting EC's, I saw a plug in MAD magazine for a zine called SQUA TRONT. I ordered it and received the first issue of what rapidly became not only the most respected EC zine ever published, but one of the most respected fanzines ever. In the late sixties and very early seventies, this zine reflected the growth of fandom into an entity which could produce beautiful things. John Benson felt that it served an important enough purpose that it should continue.

This latest issue features front and back covers by Jack Davis, both of which were done in the fifties and never before published in full color.

The first two articles in the issue deal with EC fandom in the fifties and the zines that were produced. It goes into quite a bit of depth and is only the latest article in a series which began in #5.

The next feature, "The Swipe File", is another regular which I've always found interesting as it shows examples of comics which have directly swiped something from EC, or in some cases something EC directly swiped from something else.

This is followed by six pages of illos and sketches by Al Williamson which trace his development as an artist.

There is also a rough drawing for a cover idea done for PANIC which was never used.

The highlight of the issue, though, is something which I'm sure many fans have been waiting to see for over 6 years! It's the transcripts to the panels at

the 1972 EC CONVENTION that was held in New York City. These are transcriptions of the horror panel, the war panel, and the science fiction panel and they feature nearly all of the original people who were the creative force of EC (Gaines, Feldstein, Kurtzman, Wood, Williamson, Davis, Evans, Elder, etc.). To give you an idea of how complete a job it is, this section spans 24 pages of largely text. Reading this puts to rest some myths and answers some questions which I'm sure certain fans were plagued with. It's excellent!

Following this is a nine page pencilled strip by Al Feldstein called "Going Steady With Peggy". This has never been published before and was the strip that Feldstein used to originally get his job with EC.

The remainder of the issue is comprised of a few pages of letters, a full color bi-plane illo by George Evans, some pre-trend EC covers (a few in full color), some spot drawings by Wally Wood and a nice inside back cover by Roy Krenkel.

Not only does SQUA TRONT still live, but it lives well.

RATING 10 / JAMES VAN HISE

THE BROTHERS HILDEBRANDT - $6.00 - 48 pages - Published by Mark Feldman and John Taylor, 746 Thayer Avenue, Silver Spring, Md. 20910

Most of us discovered the wonderous art team of Greg and Tim Hildebrandt when Ballantine published their 1976 Tolkien calendar. For me, as I am sure it was for their many, many other fans and admirers, it was love at first sight. Each of the fourteen paintings that appeared in that calendar brought Tolkien's marvelous Middle Earth to life in incredible detail and with irresistable charm.

The Brothers Hildebrandt had arrived as the definitive Tolkien artists.

I've encountered people who will disagree with me on this score, but I feel that the Hildebrandt's have pictured Gandalf, Bilbo, Frodo and all the rest exactly as I imagined them. Rankin & Bass should have consulted with Greg and Tim when they made their animated adaptation of the HOBBIT for television.

Though most people know the Hildebrandt's through their Tolkien interpretations, they have also done many paperback covers and book illustrations as well, both before and after the publication of their initial calendar.

That is what this special magazine is about. It was published in honor of their July 9, 1978 exhibition at the Maryland Funnybook Festival.

The book is filled with photographs of the brothers at work, preliminary sketches that look like finished illustrations, and full color examples of their finer paintings, some of which have never been published before. Some of my personal favorites deal with subjects outside of their usual area of fantasy and science fiction, such as paintings titled *Flagface* and *Mary*.

The real treats, however, are the two interviews with Tim and Greg. Mark Feldman talks with each of them separately, and the artists talk about everything from their early childhoods as mad model-builders, puppeteers, and artists, to describing how they both work on the same painting, sometimes continuously, until it is finished, as well as what they're doing now and what they plan to be doing in the near and distant future.

I always like to know as much as possible about the artists I admire; one gets more out of a piece of art when one knows who the artist is and what makes him tick. The interviews in this book couldn't possibly go into any further detail pertaining to the Hildebrandt's art, careers and goals.

I am certainly looking forward to the deluxe book Ballantine is about to come out with, but I don't think I would want to select one over the other.

RATING 10 / MARK BURBEY

THE OUTER LIMITS: AN ILLUSTRATED REVIEW Vol. 2 - $3.00 - 64 pages - Published by Ted C. Rypel, 11100 Governor Ave., Cleveland, Ohio 44111

This is the second in a projected series of four volumes devoted to this classic SF TV series. The first volume covered episodes #1-12 and this one continues its coverage by doing episodes #13-24, plus this volume continues this format and includes valuable interviews with Joseph Stefano (the series co-creator and first season producer) and Anthony Lawrence (a TV writer who worked on *OUTER LIMITS*).

Each of the individual episodes is covered in depth with a recap and a long commentary which includes behind-the-scenes information. These reviews span two to three pages per episode, and sometimes four for a very special one (like "The Bellero Shield").

There are a lot of photos in here, many of them rare and never before published as stills from OL are hard to come by. There's even some attractive artwork used to compliment the zine's equally attractive layouts.

A two page letter column makes for very interesting reading, especially when we come to the letter from one Daniel Jones of Midland, Texas. This letter is printed without any commentary from the editors as it doesn't need any. Jones' letter is one of the most ironic things I've ever read as its very existence is a bitter indictment of the typical television viewer who has spent so much time parked in front of the TV that he has no time for any other intellectual persuits and in fact has become almost totally out of touch with his own language! In this letter, Jones takes the editors to task for using such unusual words in their text as *melded*, *sporadic* and *condescending*, not to mention *aesthetics* and about a dozen others. Jones claims that the magazine is written for people who *"have read a dictionary and fully memorized each and every word."* What Jones fails to realize is that magazines such as THE OUTER LIMITS: AN ILLUSTRATED REVIEW are aimed at people who not only appreciated the series, but who were inspired by it to read science fiction as well. Thus it is aimed at people who respect the english language enough to read books for enjoyment, and not just because they have to such as people do in school. I suppose this could be carried even further to the schools themselves which force students to read books (supposed "classics") which are dull and do not foster any sort of interest or respect for reading. After someone has been forced to read nothing but dull books, they have no ambition left or even belief that reading can be fun. But I digress. Needless to say, Jones' letter blames the editors for a problem which is actually not their fault, but his! The fact that he fails to recognize the obvious is not only sad, but a little chilling. Anti-intellectualism is not something I have always had a great deal of respect for.

Thus this second volume of TOLAIR has more than one kind of food for thought.

RATING 10 / JAMES VAN HISE

AFTER IMAGE: THE ART OF FRANK BRUNNER - $5.00 - 56 pages - Published by Steven R. Johnson, 16385 Two Bar Road, Boulder Creek, Calif. 95006

Those of you who remember my glowing review of *THE BRUNNER MYSTIQUE* two years ago will be pleased to know that this is actually the sequel, or the second volume of what will probably be a continuing series.

It includes an article on Frank with several photos, an updated index of his work published since the last index, plus 40 pages of artwork and commentary. The artwork includes not only comic books covers such as DR. STRANGE, but also previously published posters and prints (such as the centerspread of winged people flying over a red planet in space). There are a total of 6 pages in full color and some of those color paintings have never been published before. One of the ones that has is Brunner's color cover from the recent SAVAGE SWORD OF CONAN. There are also 7 pages published from the strip he did for that issue ("The Scarlet Citadel") which appear here without text and the art seems much more vivid on this higher quality paper.

So all in all, AFTER IMAGE is a very rich treasury of the art of Frank Brunner.

RATING 10 / JAMES VAN HISE

ARIK KHAN #2 - $1.25 + 25¢ postage - 52 pages
ANDROMEDA #2 & #3 - $1.25@ + 25¢ postage@ - 52 pages - Published by Silver Snail Comics Ltd., 321 Queen Street West, Toronto, Ontario M5V 2A9, Canada

I received *ARIK KHAN #2* as a review copy, otherwise I probably never would have read it, although I'm glad that I did. The problem is their advertising. The sword and sorcery angle of this book is not emphasized enough in their ads even though it dominates the story in their book. Even the front cover of this issue makes it look like an old samurai story. It's not the kind of cover that would rivet your attention if you saw it in a comic book store. The art by Franc Reyes on the 32 page Arik Khan strip is superb and the story is top notch S&S. The foes are a group who live in a castle high on a mountain called The Devil's Nest. They pillage the countryside using ancient weird flying ships which they themselves don't know the secrets of. It's a good story with great art. The second story is a 15 pager about a contemporary of Arik Khan's drawn by Tom Nesbitt. The story is interesting and the art is very good, although the S&S elements are played down. It's a very worthy effort.

ANDROMEDA #2 is a considerable improvement over the first issue (which I felt was excellent yet seriously flawed). The second issue gets off to a smashing start with an adaptation of "Process" by A.E. Van Vogt. The story is an interesting allegory which must be read to be fully appreciated as my description wouldn't do it justice. It's illustrated by Dean Motter and spans 16 pages. Excellent.

A three page strip called "The Hidden Diaries" returns to the murkey symbolism and pointless imagery which plagued issue one. It's very bad.

"Shawn Of The Ruins" by George Henderson, Gene Day and Jim Beveridge starts out looking very promising but degenerates into senselessness and pointlessness. It concerns a spaceship which orbits Earth for years waiting for the radiation wasted surface to settle. They return to Earth in Canada and prepare to try and rebuild civilization, but everything goes wrong until finally only one human being is left alive. Nothing is learned, it has no message, and it's not even entertaining, if that was its only purpose.

"The Dark Side Of The Moon" by Tom Nesbitt and Nick Poliwko is, on the other hand, very entertaining. It concerns two astronauts who circle the moon and find a planet on the other side which is populated by Elves and mutants. The art is very good and many of the characters have a distinctly Vaughn Bode' feel to them. It runs 20 pages and is an interesting story of the inter-relation of two races. It's also imaginative and interesting.

The front cover by Don Marshall and the back cover by Dean Motter are in full color and are excellent science fiction paintings. The contents page by Paul Rivoche is damn nice too, but more about him in a minute.

ANDROMEDA #3 shows how much a magazine can grow when it has talent behind it. One of the nice things about this series is that it is giving exposure to some very fine artists who have remained largely obscure up until now.

The main feature of the issue is Arthur C. Clarke's "Exile Of The Aeons" illustrated by Paul Rivoche (I said I'd get back to him, didn't I?). The story of a super-dictator who puts himself into Aeons long suspended animation is excellent. The openning scenes of the inside of his mountain fortress and the attack by airborn battleships is beautiful! An excellent comic strip adaptation spanning 26 pages. To give you an idea of what the art is like, imagine a comic strip drawn by Ralph Fowler in which every panel is a carefully rendered painting as that is the style it's done in. The editor says that Rivoche worked on it for a year, and I can believe it. Rivoche is an artist whose work I've admired for a couple years and I'd wondered whatever happened to him as he's a colossal talent. Rivoche also did a full color cover for this issue based on this story. Really nice!

"Here's mud in yer eye!" by Don Marshall is very well drawn, but at 20 pages is just too long for its unambitious premise of a man being captured by a planet so that the aliens can probe his mind for entertainment. Too much of it smacks of the basic elements in the STAR TREK episodes "Shore Leave" and "The Menagerie" and when treading in that territory you can't help but be compared with the original. The artwork is great, but the story is extremely unoriginal.

The back cover is an excellent color piece by Don Marshall of an alien swordsman riding a dragonfly-like creature.

ANDROMEDA is rapidly evolving into an important showcase for science fiction comic strips, as well as for heretofor largely untapped artistic talent.

ARIK KHAN #2 / RATING 8
ANDROMEDA #2 / RATING 8
ANDROMEDA #3 / RATING 9 / JAMES VAN HISE

NIGHT VOYAGES #2 - $1.50 + 80¢ first class postage, 35¢ second class - Published by Creative Images, 9 West Koesterer Street, Freeburg, Ill. 62243

Some of you may recall that I reviewed the first issue of this zine awhile back. NIGHT VOYAGES #1 wasn't a crud-zine by any stretch of the imagination, but it honestly left something to be desired. Fortunately, I'm glad to report that the second issue is certainly an improvement over the first. There is a lot more meaty reading; #1 really didn't have much to read. Also, the overall appearance is much better; nice job on the lay-out.

This issue is primarily composed of four different features: a barbarian strip titled *SUNSLAYER*, written by Gerald Brown and illustrated by Charles Pitts and F. Newton Burcham; a short piece of fan fiction called *ALWAYSLAND* by Paul Cordel; an art folio, and an interview with artist-writer-professor John Adkins Richardson.

I was not overly impressed by *SUNSLAYER*. As a rule, barbarian strips need much more than seven pages to work. Marvel has done 7-10 page barbarian stories and managed to do it successfully, but that's to be expected. This one failed in a couple of way: 1) The script was rather poorly written; the settings were too limited, and the entire thing just seemed too contrived...and I really don't like that ancient barbarian English. 2) The art, though better than much fan art, lacked personality and polish, and the influences of John Adkins Richardson were too obvious. Bear in mind, however, that I am not a great fan of barbarian

strips. I don't buy CONAN; haven't since Barry Smith stopped drawing it. But also, as a writer myself, I think I know a good or bad script when I see one.

ALWAYSLAND was not much to my liking either. I know from experience how difficult it is to write a good short story, especially a science fiction story, so my heart goes out to Paul Cordel. The problem with this one is that he tried to mix too many ingrediants. He started out by setting the story in a night club, of sorts, that offered surrealistic entertainment, giving the reader the impression that this had something to do with the story, which it didn't. Then he managed to build some tension when all hell breaks loose during something called an Earth Ballet, but he doesn't manage or bother to maintain that tension. After that, the entire scenario shifts over to a news station, and suddenly, a people who were at first depicted as being concerned with nothing more than sensual delights, are now shown as being somber and concerned about the state of things. The idea of time stopping is a very good one, but I'd rather see it in the hands of an Ellison or a Bradbury than a Mr. Cordel. *ALWAYSLAND* seems to be a combination of two or even three stories, and it just doesn't work.

The art folio presents five rather unpolished but nice pieces of full page art. Burcham has really cleaned up his style since NV#1, and the work he does here is better than that he does on the barbarian strip. Though his composition is pretty traditional, it's nice.

The high point of the issue is the interview with John Adkins Richardson. The opinions he presents are extremely interesting, and from a teacher and writer of art of his calibre, deserve serious consideration. At one point, however, he says that the underground comix scene is dead, which I disagree with entirely. It is true that they don't enjoy quite as large an audience as they did in their heyday, but they are far from perishing. New ones are being published every week, and most of them are very good. During the peak, many dreadful titles littered the stands, but now only the serious publishers remain, and good work is being done.

I think the editors have created a good format for themselves in NIGHT VOYAGES. It will just be a matter of time before they will polish up their act and focus clearly on what kind of material would make the zine worth the cover price.

RATING 6 / MARK BURBEY

PORTIA PRINZ #2 & #3 - $1.35@ - 32 pages - Published by Richard Howell, 31½ Roberts Road #2, Cambridge, Mass. 02138

These are strip-zines which feature "Portia Prinz of the Glamazons, the world's foremost pseudo-intellectual super-heroine". They are written and drawn by Richard Howell. The intention of these is that they be regarded as "alternative comics" which take a totally different slant than other pro and semi-pro efforts. The main character of Portia Prinz is a Glamazon, a race of immortal women who live segregated from the rest of the world on an island (sound familiar?). Although they often visit the outside world, the world outside does not know about them. There is also a dash of mythology thrown in as they are watched over by the ancient Greek gods. The stories are just tales of character conflict, only the conflict isn't any more interesting than the characters. Portia is indeed a pseudo-intellectual who is about half as bright as she thinks she is and she spends most of the stories walking around preening like a cat, looking cute, and saying cute things. In other words, she's as dull as a dead apple. The human conflict and interaction is supposed to be special and interesting, but it's neither. The characters are realistic enough, so realistic that they are dull! There is nothing unusual about them and the stories have nothing really meaningful, special, or unusual to say that would make them worth the trouble to read, much less to write and draw. The characters are superficial and the stories are dull. The only good thing I can say is that the artwork isn't bad.

RATING 3 / JAMES VAN HISE

THE BARKS COLLECTOR #9 - $1.00, 6/$6.00 - 32 pages, 7 x 8½ - Published by John Nichols, P.O. Box 1906, Suffolk, Va. 23434

This little zine is, as the title would indicate, devoted solely to the work of Carl Barks, with its emphasis on his duck work. This issue, though, has almost nothing on Carl Barks but gets into fringe areas such as the economics of collecting Barks' ducks. One article discusses the price trends of the past three years with an analysis of various sought after books and how their prices have risen. The other article discusses how to approach collecting the books, such as shopping around and getting the more rare items first as the other more common books won't increase in value as much or as quickly. There is also an article on other artists who have worked on Donald Duck, such as in the newspaper and the animated cartoons.

An art portfolio by an artist identified only as "Higs" spans 6 pages and features Donald Duck and Uncle Scrooge. Of the artists whose work appears in this issue, Higs is the only one who has the right feel for drawing ducks in the Barks tradition, the others being a bit on the crude side.

The remainder of the issue is comprised of seven pages of ads for, you guessed it, Barks' items.

It's not a bad little zine but for 32 small pages the price tag is a bit inflated.

RATING 6 / JAMES VAN HISE

BOREALIS #1 - $1.50 + 25¢ postage - 28 pages - Published by Northern Star Press, P.O. Box 3174 South, Halifax, N.S. Canada B3J 3H5

This zine is subtitled *A CANADIAN MAGAZINE OF SCIENCE FICTION & FANTASY*. By this it means that it is not just published in Canada but deals with SF as it relates to Canada, as well as to the rest of the world. SF in Quebec is described in an article reprinted and translated into English from a French journal published in Quebec. Boskone is covered by one of the zine's editors, and although he claims no chauvanism regarding the accepting of contributions from people outside of Canada, he displays a different kind of chauvanism all too common to SF fans as he discusses the convention and very casually dismisses as unimportant those people there whose main interests in SF were STAR TREK or STAR WARS, as if only his interests were legitimate SF. I have a dandy speech for people with attitudes like that, but I'll pass this time.

Some Boskone fallout is in this issue in the form of a short, short story by Spider Robinson (who was a guest at Boskone), as well as Jack Gaughan's droll introductory speech on Spider. The story is interesting (even unique, despite its cliche'd premise). Donald Grant provides an interesting article concerning the old pulp *ADVENTURE* and a rapidly up-and-coming S&S writer Darrel Crombie whom Grant has a great deal of respect for. It's a good article and I expect it foretells something which will soon come to pass in the S&S scene.

Artwork includes some very nice pieces by Gene Day (especially his drawing of Elric), an inside front cover by Clyde Caldwell (an artist who has been around in fandom for several years but who recently emerged as an exciting new talent to give a lot of pros a run for their money), a front cover of Tolkein's

character Golem by Tim Hammell (in full color and really excellent), and a pleasant back cover painting in full color by Cathy Hill.

This zine is diverting enough, and even has some features of interest and importance, but a dollar and a half is not a competitive price when you consider all the SF zines around these days and how much more they deliver, certainly not for only 28 pages. I know, quantity does not make quality, but in these days of inflation the fan should expect as much as he can get for the ever dwindling dollar.

One artist who I'd never heard of but whose work shows a lot of craft is Dave Sim. He only has two drawings in this issue and I for one would like to see a lot more.

This is a slightly different kind of SF zine as it focuses on areas perhaps slightly removed from where most SF zines go. It shows promise and does deliver some very worthwhile efforts.

RATING 7 / JAMES VAN HISE

SCIENCE FICTION REVIEW #27 - $1.50, 6/$7.50 - 64 pages
Published by Richard E. Geis, P.O. Box 11408, Portland, Ore. 97211

This is one of the few SF zines I still read with any regularity because it's interesting and when I finish an issue I feel that I got something out of it *(munch* munch*not bad!)*.

This particular issue should be of more than just passing interest to comic fans because it contains an interview with Steve Fabian. It lasts for five pages and is very concise as he discusses how he works, how the industry that buys his art works, and how he approaches his art. The interview has one very nice piece of obscure work by him printed with it and the rest of the zine has two more of his illos, both brand new.

The rest of the zine is in the average rigid format of SFR as it contains another interview (with Ben Bova), a lot of book reviews, letters from fans as well as SF pros (like Harlan Ellison, Michael Moorcock and John Brunner) as well as news, views, and part three of the SF novel One Immortal Man by Richard Geis.

There are also dozens of curious little cartoons splattered throughout which don't always have something to do with SF but are nonetheless clever.

SFR has garnered a number of Hugo awards (as best SF zine) and is very deserving of them. It's inventive and entertaining and has carved out its own important niche in SF fandom. Even casual readers of science fiction will find this zine one good read.

RATING 10 / JAMES VAN HISE

THE SILVER EEL - $3.00 - 40 pages - Published by Robert P. Barger, P.O. Box 8, Evensville, Tennessee 37332

This zine is a one-shot devoted to Fritz Leiber's sword and sorcery characters Fafhrd and the Gray Mouser.

The front cover was drawn especially for this zine by Tim Kirk and features Leiber and a freind as the characters they were responsible for bringing to life.

The lead feature is a text piece by Karl Edward Wagner in which he discusses Leiber's characters and their importance to the genre of sword and sorcery. He discusses how the characters came to be created and why.

The other articles on these characters include one which discusses the characters themselves, as well as one which discusses the fantasy world through which the characters roam.

Still another is a three page bibliography on all of the Fafhrd and Gray Mouser published up until now and it includes cover reproductions of some of the issues of FANTASTIC in which they appeared.

There's even a three page interview with Leiber in which specific elements and scenes from the stories are discussed.

From the point of view of art, this issue is also quite impressive for, besides the previously mentioned Tim Kirk piece, there is art by Gene Day (several pages), Herb Arnold and one Jim Pitts who has a remarkable feel for this kind of fantasy art. Very unusual and atmospheric. An original style with a distant Hannes Bok touch to it.

It's a good zine for any Leiber fan as it does the characters justice and it does it with style.

RATING 9 / JAMES VAN HISE

THE SILVER SURFER - $4.95 - 124 pages, 7 x 10 - Published by Simon & Schuster, Rockefeller Center, 1230 Avenue of the Americas, New York, N.Y. 10020

Never has there been such an impressive failure! One hundred pages of color and artistry, power and enchantment, sound and fury, signifying nothing. Once more the Silver Surfer is confronted by Galactus. Once more the Earth writhes as it is examined and probed as if during a vivisection. Once more the Surfer loves and loses. Once more this. Once more that. We are treated to a new origin of the Surfer's exile on Earth, with the Fantastic Four and Alicia Masters all strangely absent without leave, as if their part in the affair was of minor consequence. The only thing that happens which is really any different is that at the end of the story the Surfer finally returns under protest to the service of Galactus. One hundred pages just to get to that?

I suppose if one had never read the Silver Surfer before than all of this would have been quite exciting, but the rest of us have all seen it before! Kirby did do an excellent job on the art, but Lee just didn't seem to know what to do in the story. I wish he would have had someone ghost it for him the way he does the Spider-Man newspaper strip. The result would have been vastly superior. As it is, Lee finally feels that he has done the difinitive Silver Surfer with Kirby, so he will finally allow the series to be carried on by someone else (you mean you thought there was a logical reason why the Surfer hasn't had his own strip in years when Marvel was giving solo books to everyone else in sight?).

How can a book which has so much, seem so empty?

I can't regard this effort as a total failure because it is an interesting new format to do comics in as previously things like this had been reprint books, not completely new endeavors. It was worth the attempt just so that we can see where it all leads now that the trail has been blazed.

GRAPHICS: RATING 9
STORY: RATING 2 / JAMES VAN HISE

FUNNYWORLD #17 & #18 - $2.50 each, subs 4/$10.00 - Published by Funnyworld, P.O. Box 1633, New York, N.Y. 10001

Although the title says the magazine is devoted to *The World of animated films and comic art*, both of these issues deal only with the animated cartoon, and then primarily with Disney. They have an incredible amount of information including rare interviews with people who are all too often ignored. This is the only zine on animated films which succeeds so well in reaching the people who have made the animated film so rich in its history. Issue #17 has an original color cover by Chuck Jones of Bugs Bunny & gang, and #18's color cover is from THE JUNGLE BOOK.

RATING 10 / JAMES VAN HISE

BLEVINS
77

The Spinning of ELFQUEST

or

WELCOME BACK CUTTER

by **Wendy Pini**

The homogenized term *Little People* encompasses all the various inhabitants of Faerie--but in no way defines them. Their shapes, sizes, racial characteristics and personality traits are endless. But with all due respect to the others, I must confess a special fondness for Elves. It is a love and understanding based not so much on the tenets of earthly legend, but on something deeper--a kinship, almost. After all, the name Wendy means "Elfin Wanderer".

In the omnivorous mixmaster of recorded history, the folklore of ancient Mediterranean and Britannic cultures, plus a healthy dash of Germanic mythology, were thrown together to produce what we now recognize on Keebler cookie packages as an Elf. That is, a funny little man with lederhosen and pointed ears.

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The ears are essential. The symbolism goes back a long way to the half-beast, half-human deities of ancient legend. It can even be seen in the exhibit of Pompeiian artifacts currently touring the country. On one of the recovered wall paintings is depicted a marvelous version of Pan, the satyr--eyes aslant, ears tapering to a long, graceful point, manhood rampant. A far cry, perhaps, from the twentieth century's mild cookie elf. But not so far from a certain popular Vulcan named Spock, who could easily be related to the likes of Poul Anderson's elegant Nordic elves. (There is some debate as to whether or not J.R.R. Tolkien's were graced with punctiform hearing organs, but in my opinion an elf without pointed ears is like a Hobbit without furry feet.)

When an artist falls in love with an intangeable ideal, it is natural for him or her to want to bring that ideal to life and share it with others. But with regard to elves, other people were always beating me to it. Walt Disney probably never realized that the extreme liberties he took in his interpretation of Barrie's classic PETER PAN produced the silver screen's first perfect representation of an elf. ALAKAZAM THE GREAT, directed by Osamu Tezuka, was another excellent animated cartoon containing elfin characters. As long as films and books like these were available for repeated viewing and reading, I never much felt the urge to tell elf stories of my own. It didn't seem to me that I had much to add to existing fantasy lore.

Sometimes it takes a good boot in the behind from a totally unexpected source to get one off one's duff. That boot came in March 1977 when my husband, Richard, and I viewed Ralph Bakshi's WIZARDS for the first time. Five minutes into the film, Richard leaned over to me and said, "You ought to be working for this guy!" I had never seen anything like WIZARDS before and I left the theatre in a daze, mumbling, "elves are legal...?" all the way home.

How often had I painted or drawn little elfin characters similar to Bakshi's without ever knowing that WIZARDS was being made? Fourteen (or is it fifteen?) viewings later, I still love the film for many reasons--but most especially for the inspiration it provided.

My mind went to work at once on concepts for a comic book adaptation of WIZARDS and even a sequel. I began writing almost weekly to Bakshi and received some encouraging responses. But after a while it dawned on me that I really wanted to do something with elfin characters of my own creation. Bakshi had given me that needed boot in the motivation, and as a result, ELFQUEST took shape almost overnight.

A lot of stored up "what ifs" and "wouldn't this be neats" tumbled forth as Richard and I began to build the fantastic prehistoric world in which our newly-

At left, ELFQUEST's main character, Cutter, meets WIZARDS' lead, Weehawk, in an illo by Wendy Pini. Wendy drew all the illos accompanying this article, including the centerspread.

created characters would live. I hasten to say that ELFQUEST was and is most definitely a joint effort. If I bake the cake, Richard supplies the frosting, so to speak. The basic story line and invention of characters is my responsibility, while Richard acts as editor and "literary embellishment engineer."

We start with a story conference, which can take place anytime, anywhere. Our heated debates about the nature of Trolls have elicited many a surprised glance from waitresses at the local Friendly's. Once the basic plot has been hashed out, I write a full script and do layouts of the art. Then we go back over the script, argue the fine points some more, polish it and finalize it. That's when I at last settle down to hauling the Higgins.

CUTTER, our lead player, was the first character to solidify. A wish-dream synthesis of Peter Pan and Conan, he posesses all the qualities that, to me, epitomize elfhood. Childishly impulsive, yet spiritually attuned to his environment and the needs of those close to him, Cutter is a capricious youngster who must continually discipline himself to assume the responsibilities of leadership. Helping to control and direct his chief's sometimes volatile emotions is SKYWISE, a stead-

fast and generally more level-headed brother/friend, who could be said to play Hutch to Cutter's Starsky.

Physically, all our elf characters (with special exceptions) average four feet in height and tip the scales at about sixty pounds. They have four fingers on each hand because it looks interestingly alien and because it just seems to suit them.

Unlike Bakshi's Weehawk, who derives much of his feisty charm from being all head, feet, and mouth, the bodily proportions of Pini Elves are fairly normal, if somewhat dwarfish. Generations ago, according to our story, Cutter's ancestors were very tall and delicately built. But in order to survive the hardships of the primitive world into which they were suddenly thrust, these elfin aliens devolved, growing smaller...and much meaner. The end product is Cutter's barbaric tribe of Wolfriders. Fierce, furtive and feral (I love my thesaurus), they dwell in the forest and compete continually with both human and non-human predators for survival.

Rather than simply recount the story so far, I should state here that ELFQUEST has been plotted to a logical conclusion, which nonetheless leaves room for further adventures if they are called for. Right now we anticipate fourteen issues, and a publishing schedule of three issues per year. If all goes well, the series should reach its grand finale in 1982.

The friendship of Cutter and his advisor/confidant, Skywise, is a symbolic representation of my friendship

with Richard. As a matter of fact, many of the incidents in ELFQUEST are artistically exaggerated versions of our own personal experiences. I think this gives our stories the aura of freshness and sincerity for which many of our readers have already expressed appreciation. We are not rehashing a tired formula. Nor are we striving to mimic Tolkien, Bakshi, Marvel Comic's WEIRDWORLD, or any other current work of fantasy.

From our point of view, the integrity of a work can partly be evidenced by its originality. That is why there are no half-crazed, grizzled sorcerers cackling over cauldrons; no epic crusades to save the world for Mom and dreamberry pie in ELFQUEST. We deliberately set our story in a time and place where our characters can seek their heritage against a backdrop of mostly natural elements.

Strong characterization is more important to us than spectacle. We try not to let our Little People get involved in situations which will overwhelm them or cause them to fade under the glare of too-awesome events. The very contrast between the latently magical elves and the distinctly natural world they've fallen into serves well enough to emphasize the elves' alien origin.

As of this writing, issue #3, *"The Challenge"*, has been laid out and scripted. The title turns out to be very appropriate because the story contains many challenging scenes which must be interpreted as dramatically as possible. Working on ELFQUEST has been an incredible learning experience. While I am very good at portraying facial expression and body language, my great weakness is an impatience with background. I am so in love with my characters that I can't wait to get to the next panel! But an awareness of this has helped me to slow down, think, and balance the pages so that the scenery lives and breathes along with the players.

We've given thought to just how far we want to go in the area of sex and violence, but actually ELFQUEST more or less dictates its own limits. We are going to be honest, though not morbidly so, about the effects of violence when it happens. Sex will be treated as a natural, beautiful part of life--subtly suggested rather than explicitly exposed. We feel that there is power in understatement, and, oddly enough, great excitement in restraint. The letters of comment we have received so far seem to bear this out.

Not just a few people have already picked up on the strong, though implied, sensuality of our characters. But here we go back to the influence of the wood-god Pan again. Elves are naturally sensual and seductive, enviable in their permanent childhood, and poignant in their fragility. Many great authors have used them to wondrous effect in epic tales of fantasy. But to our knowledge, no one has yet done anything like an elfin *ROOTS*, which is essentially what ELFQUEST is all about.

Much of what passes for entertainment nowadays seems to be very stressful. Blockbuster movies, books, magazines, graphic overstatement of all kinds in an effort to wring the last drop of lucrative response from the public have numbed our imaginations and have made the delicate things in life seem not worth acknowledging. When overkill becomes the norm, there's really nowhere to go but down.

If ELFQUEST has any one thing to offer, I would say that it is good, old-fashioned romance. *STAR WARS*, in all its innocence and joy, was greeted with an almost pathetic flood of gratitude from an ideal-starved public. Richard and I were among those grateful, and we have been encouraged to believe that people are not so jaded after all; that they will reach out to take an affectionate hand gently offered. That is a very exciting concept, and though ELFQUEST will contain elements of adventure and suspense required for good story-telling, we hope we will be able to touch people's emotions on a level that is unusually intimate for the comic book medium.

Richard and I are pessimistic optimists. We become involved in crazy schemes, blithely take outrageous gambles, then sit back and wonder how we ever get ourselves into these messes. When we decided to take over the publication of ELFQUEST ourselves, we knew that we'd end up living on spaghetti and I.O.U.s for awhile. At one point, when the venture seemed just too crazy to believe in, I voiced my skepticism.

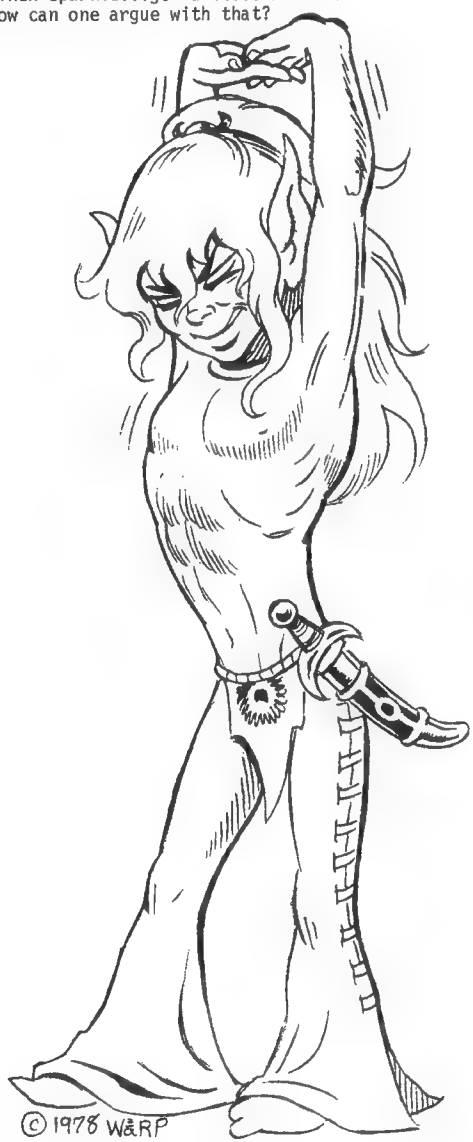
"But look," I said through a mouthful of pizza (pizza is Italian soul food, guaranteed to lift the spirits and gird the loins in the face of all adversity. We consume two family sized ones a week. Each.)

"But look," I said, "there are thousands of little independent publishers out there just barely scraping by, barely breaking even. What chance have we got? We're just a drop in the ocean!"

Richard, my Skywise, looked up with that solemn, level gaze that always preceeds one of his classic profundities (olive oil dripping off his beard notwithstanding).

"Then sparkle...goddamit...SPARKLE!" he answered.

How can one argue with that?



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ELFQUEST™

A Review by James Van Hise

ELFQUEST #2 - $1.25, 4/$5.00 - 36 pages - Published by Warp Graphics, P.O. Box 33, Taunton, Mass. 02780

This review could easily have run in *Critique*, but some things require more exposition than is possible with mere words, and ELFQUEST is one of them. This page features various panels from ELFQUEST #2 to give an idea of what all the shouting is about (although bear in mind that these are reduced down quite a bit from their actual printed size in the magazine).

I can't think of any previous fannish enterprise which has caught on so quickly or received as much praise as ELFQUEST has. When I reviewed the first issue in RBCC #143, I had never heard of Wendy Pini, having merely received a copy of the zine in the mail for review like I do so many others. When I sat down to read it my hopes were not high. I was amazed! Here was someone who knew that story and art were equally important; that one should compliment the other. The second issue maintains this and carries it to even greater heights. When I read this I was not only impressed by the art, but I cared about the characters. They became more than just two-dimensional images. They actually lived and breathed! Would that professional comics had this much care shown on them anymore. With all the zines published today, it's often hard to decide what to buy, but if any deserve fandoms' support, it is ELFQUEST, without question!

W. Pini '78

Don Rosa's

COVER GALLERY

THE GREAT D.C. GORILLA FETISH!

Revealed at last! DC's great gorilla fixation! Was DC trying to ape their competition? Did Carmine Infantino really invent the gorilla...or did he just draw so many that he made us think so?

This isn't being done to put down DC, it's just that in comics, over the years, certain patterns tend to emerge. With DC it was gorillas...and in many cases they were drawn by Carmine Infantino. For instance, remember in *FLASH #106-108* there were three Gorilla Grodd stories in a row? These are by no means all the DC gorilla covers, just some of the more interesting and more silly ones. Even some of the comics which had gorilla covers by other artists had the gorilla-oriented strips drawn by Infantino. It's a fact. It doesn't mean anything because I doubt it was a conscious effort on DC's part, it's just that when they were in doubt they dragged out and dusted off the trusty gorilla. This hirsute haven was suddenly closed sometime in the late sixties...when Infantino stopped drawing comics?

CODE: I-C (Infantino cover), I-S (Infantino gorilla story)

What do you think of this feature? Do you have any ideas for future installments? Send us your thoughts and ideas c/o DON ROSA
4012 DuPont Circle
Sherwood Apts. #401
Louisville, Kentucky 40207

TOMAHAWK #107 (1966)

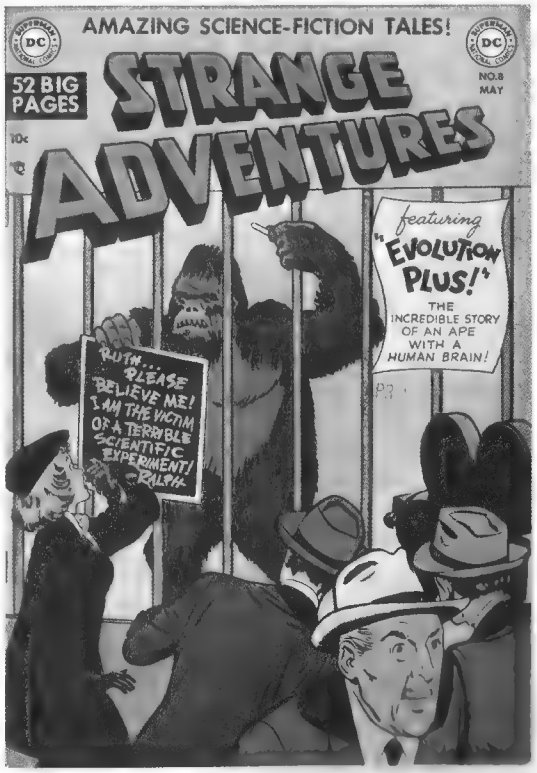
STRANGE ADVENTURES #186 (1966)

STRANGE ADVENTURES #201 (1967) I-C&S

ACTION #218 (1956)

ACTION #238 (1958)

SUPERMAN #138 (1960)



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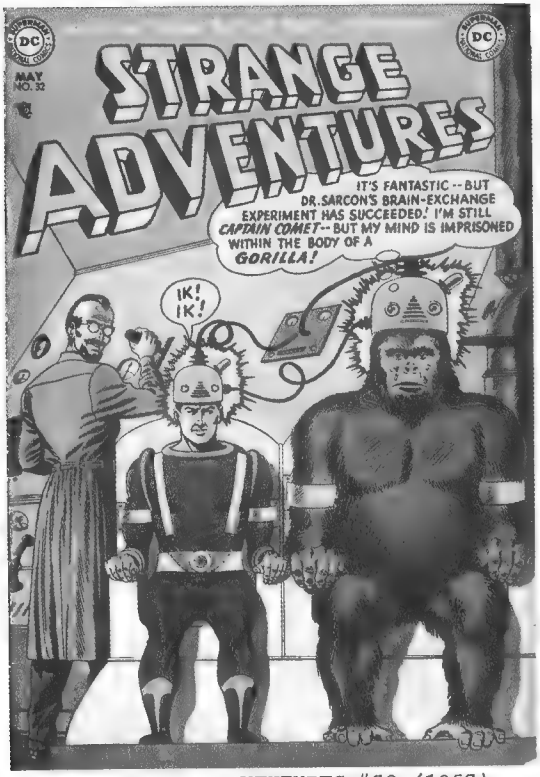

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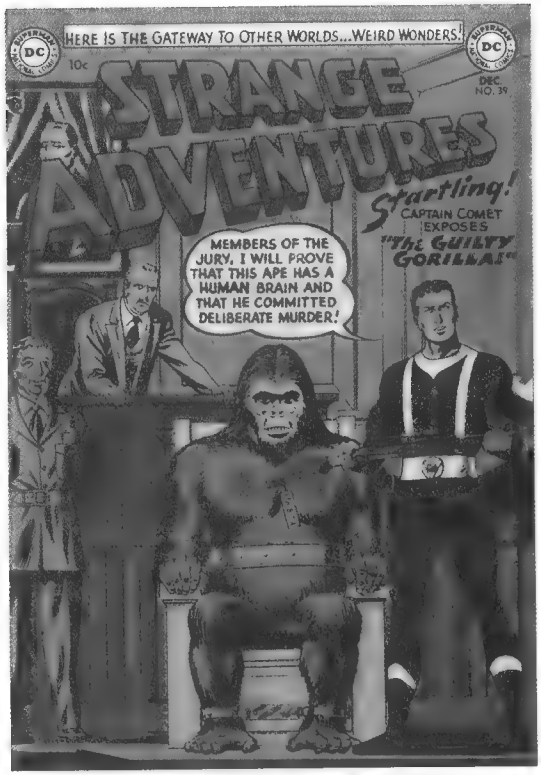


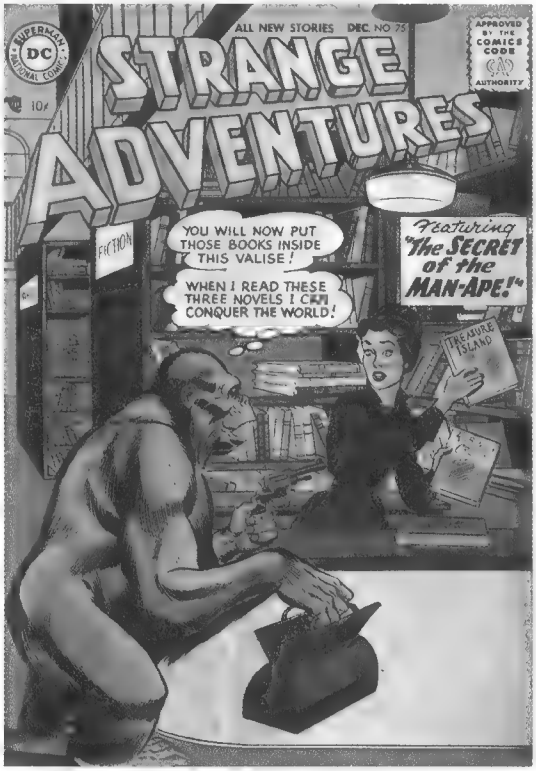
STRANGE ADVENTURES #39 (1953)

STRANGE ADVENTURES #45 (1954) I-S

STRANGE ADVENTURES #55 (1955)

STRANGE ADVENTURES #64 (1956) I-S

STRANGE ADVENTURES #69 (1956)



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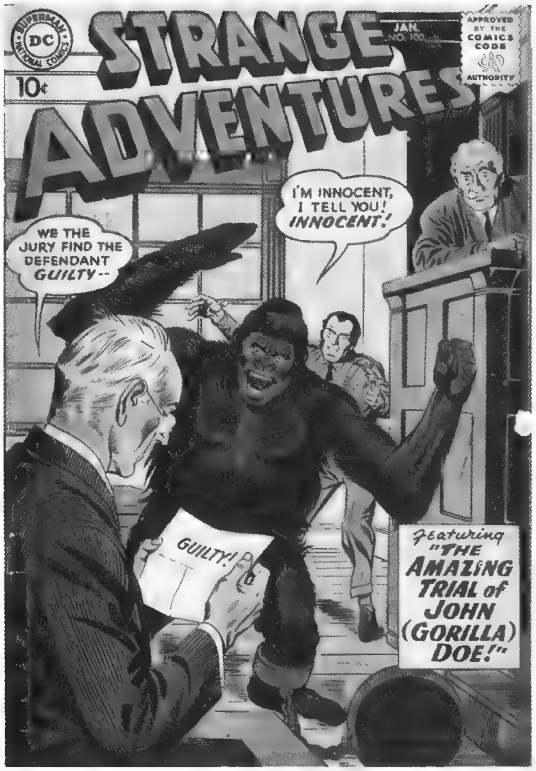
STRANGE ADVENTURES #88 (1958) I-S



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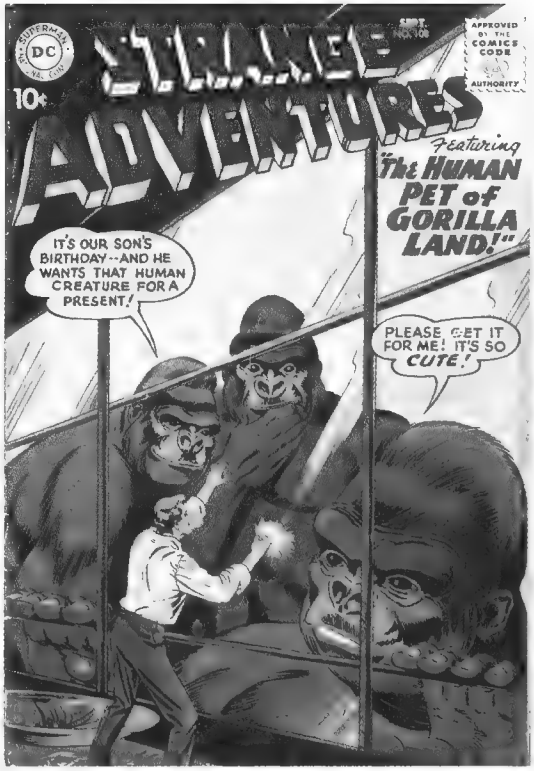
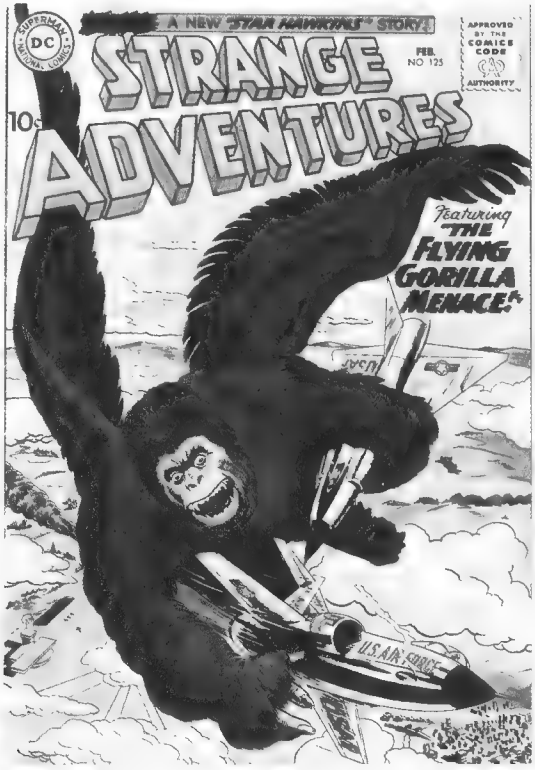


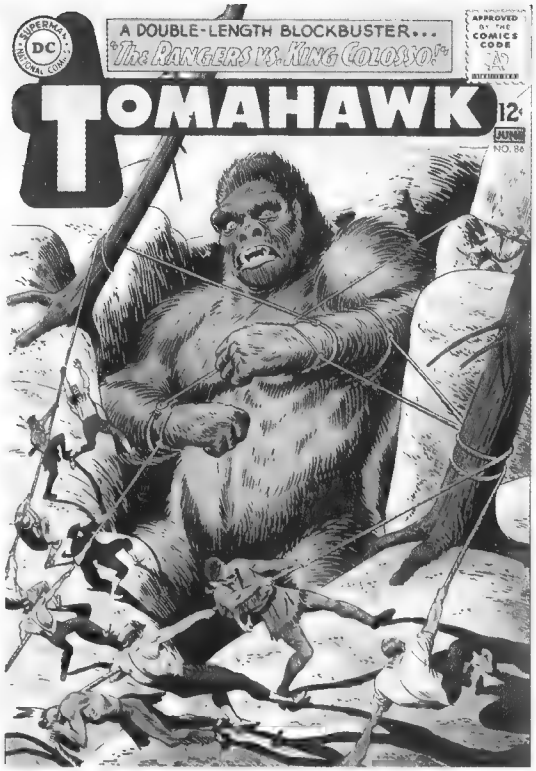
STRANGE ADVENTURES #108 (1959) I-S

STRANGE ADVENTURES #117 (1960) I-S



STRANGE ADVENTURES #125 (1961) I-S

BATMAN #114 (1958)



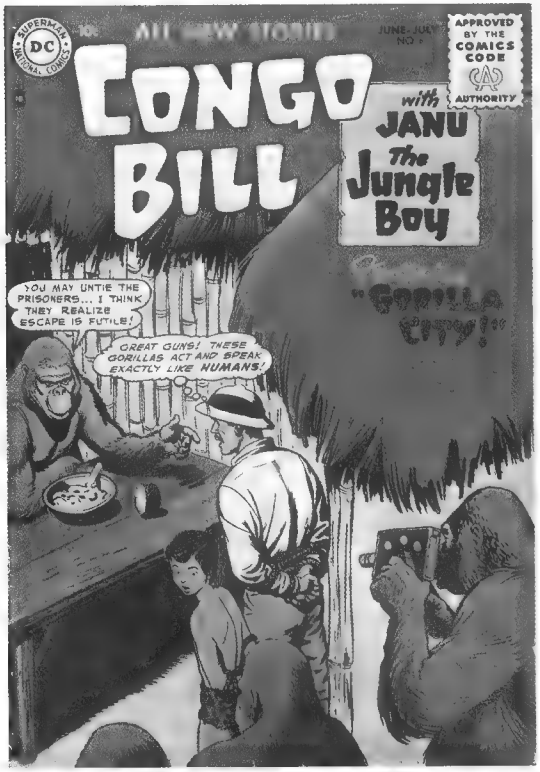
TOMAHAWK #86 (1963)

THE FLASH #127 (1962) I-C&S

HOUSE OF MYSTERY #118 (1962)

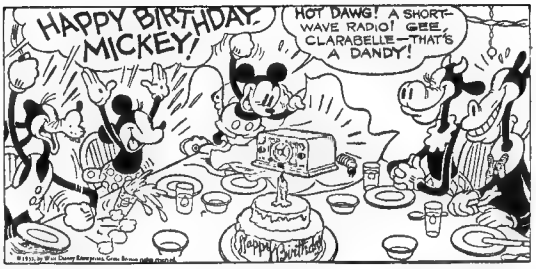
JIMMY OLSEN #24 (1957)

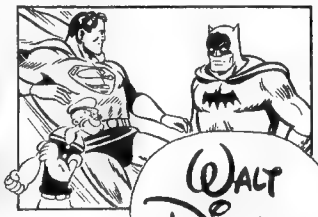
TALES OF THE UNEXPECTED #14 (1957)

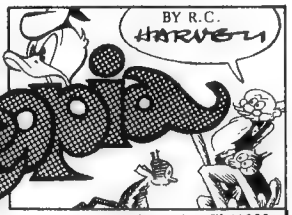


CONGO BILL #6 (1955)

HOUSE OF SECRETS #16 (1959)







FIFTY YEARS ago on November 18, the audience at at New York's Colony Theater saw the first talking animated cartoon. But Walt Disney's STEAMBOAT WILLIE was not just an animated cartoon with sound added. In STEAMBOAT WILLIE, sound was integrated with movement, the characters moved in the rhythmic patterns dictated by the music. The star of WILLIE was, of course, Mickey Mouse, and the rodent became the rock upon which Disney founded an empire, his "Magic Kingdom."

You can, if you are so disposed, join in celebrating Mickey's 50th birthday by ordering the Official Mickey Mouse Pendant, a limited edition artifact, issued in 24 karat gold on sterling silver --just $35 from the Franklin Mint (Franklin Center, PA 19063; available only until November 18).

Another way to celebrate is to pause a moment to reflect on what Walt Disney did and what he represents in the history of cartooning--not to mention the history of American culture.

The assessing of Disney's work did not begin with this anniversary year. He was the darling of the intellectual community for over a dozen years following Mickey's debut. But after he had produced his first few feature-length cartoons (SNOW WHITE, FANTASIA, PINOCCHIO), the intelligentsia could find nothing new and astonishing to comment on in his work, so they turned away from Disney. Until he died.

Following Disney's death in 1966, Richard Schickel rushed into print with THE DISNEY VERSION, a book that did much to debunk the Disney myth. Schickel, now an acerbic-tongued film critic for TIME, saw in Disney, "this most childlike of our mass communicators," things that were the "most childish and therefore most dangerous in all of us who were his fellow Americans."

The "Disney version of the American vision" is dangerous because it somehow lacks soul, as Schickel sees it. Disney entertains without inspiring. None of his works plumb the depths of human feeling.

Ergo, none of Disney's works are Art. Since Schickel is an "art" critic, he is perforce robbed of his function whenever he confronts a Disney version. Despite what may be a suspiciously trivial motive underlying Schickel's assessments, much of what he says is worth considering.

The Disney version (by which I mean short and feature-length cartoons, nature films, live-action features, books, comics, records, Disneyland and Walt Disney World--in short, everything touched by Disney) was enormously successful and continues to be because it appeals to a profound need in a changing industrial and technological society. The upsetting effects of living in such an environment force people "to seek new identities," Schickel says, "in a world that appears no longer to offer them traditionally reassuring values." Quoting Eric Hoffer, Schickel sees modern man as "juvenile"--"the archetypal man in transition." When we are subjected to constant change, we re-enact "to some degree the adolescent's passage from childhood to manhood."

The Disney version comforts us in this process because it reaffirms those traditional values we fear are lost: the Disney version is inevitably set in "an imagined past"--the

2701 Maplewood Dr., Champaign, Ill 61820

small town of rural America (setting for all of Mickey's films of the 30s and of many of the live-action films) with its sense of community or the fairy tale world of childhood. Whether affirming small-town turn-of-the-century virtues or evoking nostalgic memories of childhood, Schickel implies that the Disney version fails to provide spiritual nourishment for the archetypal man in transition: Disney does not help the "juvenile" in us grow to maturity.

Disney did more than construct an imagined past: he idealized it. The fairy tales he adapted to the screen were purged of most of their unsavory elements and sweetened to confection. The process robbed the ageless stories of their mysterious appeal to the human subconscious. And by making everything so cute, Schickel suggests, "Disneyfication" succeeded chiefly in stopping the pulse of life--and with that, all possibility that we may be moved to more than fleeting emotional involvement.

In a review of ROBIN HOOD some years ago, I pretty much agreed with Schickel's view. When Disneyland appeared (I said), the intellectuals found the rhetorical point upon which to balance the lever of their attack on Disney. Now, they said, Disney's trying to do to real life what he did to the stories he re-told on the screen: he's trying to purify and sanitize, to reduce everything to its sweetest, cutest, and most palatable elements. When TIME did a story on Disneyland and Disney World, it was admitted that the Disney dream has all but come true: both of these "parks" are essentially urban communities, purified of all the realities of life (dirt, trash, sex, economic necessity, etc.). Automated to the ultimate degree, the Disney parks recreate the rosiest of childhood dreams about life, making fantasy real. Within the gates of those parks, Disney has indeed succeeded in doing to real life what he did to the stories his studio animated.

Disney even gave us the metaphor for what he was doing. In one of the first of his true-life films (NATURE'S HALF ACRE), a monstrous brush (without a manipulating hand) whips across the screen, splashing color that ingeniously runs down the screen, forming shapes as it runs, until--lo and behold--a landscape emerges. Slowly the hard linear edges of the painting dissolve into a photograph of the same scene. The Disney effort has been precisely that: whatever is touched with the magic brush is transformed into a perfect (and pure) image of what the brush paints. Real life (the photograph) is made to conform to fantasy life (the painting).

SEVERAL YEARS ago, when the underground press gave Mickey and Minnie genitals and sex lives, it was merely a sort of desperate, last-ditch effort to stop the Disneyfication of everything by recalling to mind by means of a jolting shock those aspects of life that Disney was brushing out with his magic brush. It was effective satirical comment--and wholly justified. The Disney version is indeed sanitized to the point of cloying sweetness. About that there is little disagreement.

But there is some danger that we'll relax in the comfort of our unanimity of opinion on Disneyfication and let that opinion stand alone--unjustly--as a complete assessment of the man and his works.

In recounting Disney's accomplishments, Schickel often allows a note of scornful derision to creep into his prose. Behind that note of scorn lies the essential snobbery of the art critic who deprecates whatever he sees if it isn't Art. Schickel complains that Disney's story-telling techniques are entirely conventional. It's "discouraging," he says--"particularly when the animated film and the stories it usually adapts seem particularly suited to the deftly allusive new style, with its bold leaps through time and space, its sudden juxtapositions of seemingly unrelated material, its quickness of mind and spirit, its sheer pleasure in the film as film" (my emphasis).

In the last analysis, Schickel's chief grievance is that Disney didn't produce anything better than he did, that he didn't produce Art--that he produced only entertainment.

A curious criticism--much like denigrating a comic strip because it isn't an oil painting. And scarcely a fair criticism, considering that Disney never aspired to produce Art; he wanted only to entertain. And to make money. He did both, and in the course of doing both, he virtually created the modern animated cartoon business.

It's entirely fitting that Mickey's official birthday is November 18--the date of the first public showing of a sound animated cartoon but not the date of Mickey's first appearance in public. Mickey first starred in the silent PLANE CRAZY, which had a trial showing in Los Angeles on May 15, 1928, in a Sunset Boulevard theater. The November anniversary date thus commemorates not so much Mickey's birthday as the technological advance that STEAMBOAT WILLIE represented. That advance revolutionized the animated cartoon.

Even Schickel agrees: "The synchronization of visual imagery with musical sound definitively separated the film cartoon from its heritage, the newspaper cartoon, and gave it an expressive potential far above that of its ancestor."

It's appropriate that we celebrate a technological advance and not the creation of a cartoon character because Disney's singular gift was not as a creative artist: it was a genius for developing and exploiting technological innovation. (Disney actually drew nothing after about 1926. He was known to apply to his animators for hints on how to draw Mickey for autograph

hunters; and he even had difficulty reproducing his well-known signature.)

SCHICKEL correctly sees Disney as an American type--the midwestern "go-getter," the kind of person who seeks opportunity in order to seize it and turn it to advantage. Nowhere does Disney illustrate the type better than in his bringing sound to cartoons. After the first "talking movie" in October, 1927, most Hollywood producers hesitated about the advent of sound--if they were not downright fearful of its consequences. Not Disney. He saw the coming of sound not as a threat but as an opportunity. He seized it and took the country by storm.

Disney did not achieve his triumph without having paid tuition in the time-honored college of hard knocks. His childhood, Schickel notes, "no objective observer could possibly describe as happy." Perhaps it was childhood deprivation that compelled Disney in later years to create that "imagined past," a falsified past in which he could live again, as it were, the childhood he never had.

By the time the Mouse was born, Disney had learned plenty about the animation business. He learned it mostly by himself, tinkering with cameras in a Kansas City garage, where he established his own production company. The ill-fated enterprise collapsed in a few years, thanks chiefly to a luckless association with a film distributor who went bankrupt. Disney followed suit.

But soon after he arrived in Los Angeles in 1923, he contacted another distributor and revived an earlier scheme for a novel series of cartoons. His "Alice Comedies" reversed a Max Fleischer gimmick in which cartoon characters were pulled "out of the inkwell" to cavort on artists' drawing boards; Disney put a real Alice into an all cartoon world.

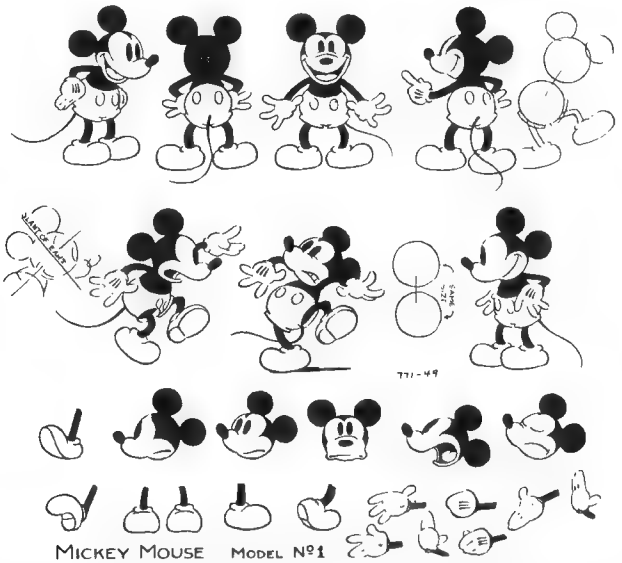
Disney's association with this distributor came to grief in 1928, when the distributor, who owned the rights to Disney's products, stole away not only Disney's animation staff (except Ub Iwerks, whom Disney brought with him from Kansas City) but their latest creation --Oswald the Lucky Rabbit.

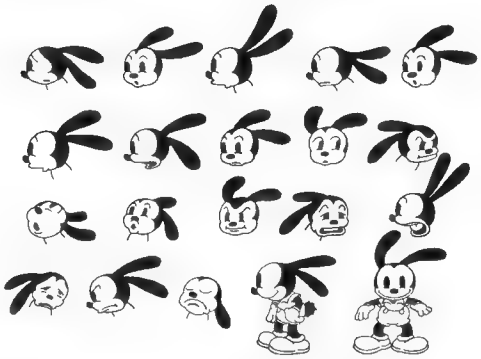
When Disney looked for a distributor for Mickey, he therefore broke with the custom of the time by insisting on having complete ownership and control of his product, a strategy that insured he would retain the largest portion of any film's profits instead of seeing a distributor make off with the lion's share, as was usually the case in those days --particularly if the film were as successful as Mickey's proved to be.

Never content simply to make money, Disney poured his profits into improving the quality of his films. He insisted on the expensive practice of filming preliminary drawings in order to preview cartoons--and thereby to improve them or eliminate flaws. He and his animators developed the storyboard as a device for plotting whole movies. When Technicolor developed a three-color process for color film, Disney's studio developed paint that would stick to celluloid without cracking or burning. (And Disney insisted that Technicolor give him exclusive use of their process for two years so he could recoup his experimental investment in perfecting paints.)

Throughout the 30s, Disney continually expanded the range of his subjects. Within a year of Mickey's introduction, he brought out the Silly Symphonies series--cartoons without a continuing cast of characters. With one of them, THE THREE LITTLE PIGS in 1933, the country acquired a national anthem for the depression years--"Who's Afraid of the Big Bad Wolf." (Persuaded against his better judgment to try to capitalize on the success of the cartoon, Disney made three more films with the Three Little Pigs. None were memorable, none duplicated the first's success--which strengthened Disney's resolve never to repeat himself. "No more pigs" was the watchword.) And in the Mickey cartoons, Disney introduced over the years an entire cast of supporting players--some of whom (Goofy, Donald Duck, Pluto) starred subsequently in their own films.

Schickel speculates that in developing the Silly Symphonies and Mickey's supporting cast, Disney was recognizing--whether overtly or unconsciously --the inherent weaknesses in Mickey's character as a star of cartoons. In PLANE CRAZY, Mickey was "at best, a fresh and bratty kid, at worst a diminutive and sadistic monster," Schickel says. Subsequent efforts to soften his personality resulted in his becoming, simply, "nice"--that is, bland. Perhaps Disney identified too closely with Mickey, and in creating his own public image, he created Mickey's too--that of a benevolent entrepreneur, a sort of corporate symbol. Whatever the cause, Mickey was soon too nice to be a comedian, so the best comedy parts in Disney's





WHILE DISNEY undoubtedly shaped Mickey's personality, the Mouse's physical appearance was determined by Ub Iwerks. An early model sheet shows Mickey's simplicity of design (for easy animation), reminiscent of the studio's earlier creation, Oswald the Lucky Rabbit (above).

cartoons featuring Mickey's "gang" fell to Donald and others. All together, theirs is a formidable comedy ensemble. But not one of them in and of himself has the comic flexibility of Warner Brothers' urbane con-man, Bugs Bunny.

SNOW WHITE was Disney's pentultimate effort to escape the Mouse, to avoid becoming locked in by Mickey. To bring the first feature-length animated cartoon into being, Disney took the art of animation several strides forward. To begin with, as Schickel notes, Disney knew that audience attention would flag in a long film if it were done in the style of the Mickey films. He knew "he would have to add something to the art itself if he was to grow beyond the short subject."

The something Disney added was better animation. And he added it by training his animators in classes held at the studio. Don Graham, an instructor at the Chouinard Art School in LA, developed the classes and, most importantly, a technique for teaching realistic animation. Called "action analysis," it involved a model executing a complete motion that animators then tried to sketch from memory--"giving an impression of the movement rather than an overly detailed rendering of it."

The technique suited perfectly Disney's own feeling for what animation should be. Exaggeration was important in animation, he believed; and in capturing the impression of movement, animators were dealing in a species of exaggeration.

In addition to improving the quality of animation, Disney sought to further enhance the illusion of reality by developing the multiplane camera, for which backgrounds were drawn on several planes, all shot at once, thereby giving the scene depth: as the camera moves into a scene, for instance, the foreground moves independently of the background --just as it does in a film of real life. And the backgrounds themselves were painted in muted tones, browns and greens dominant--with the expectation that audiences could better tolerate the softer coloring in a long film.

SNOW WHITE was an enormous success, a marvel. If Disney's career had stopped after this film in 1937, his place in the pantheon of cartooning greats would still be secure. But Disney didn't stop. Nor did he go on by simply producing a flock of films featuring the dwarfs. "You can't top pigs with pigs," he said, and he went on to try to top himself without repeating himself.

He made a commercial success out of nature films (despite their being, as Schickel says, intellectually dishonest: anthropomorphizing animals and insects invariably created "good guys" and "bad guys"--scarcely an accurate reflection of nature). And he made more feature-length cartoons --21 of them by the time of his death (not to mention 493 shorts, 47 live-action features, 7 nature films, 330 hours of Mickey Mouse Club shows, 78 half-hour Zorro adventures, and 280 film TV shows).

ALTHOUGH Disney very early ceased to be a cartoonist in the common sense of the term, he is remembered by most who worked closely with him as a masterful story editor. Schickel writes: "His story conferences were models of democratic give-and-take, and everyone who ever sat in on one seems to agree that it was

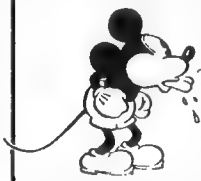
as an editor and critic of stories that he had his finest creative hours. He had a fine sense of pacing, a gift for stretching and embroidering a basic gag or situation that some have compared to that of the great silent comedians, and above all, an infectious enthusiasm for ideas, even bad ones, that kept the ideas bouncing until, somehow, the plot or situation or character was sharpened to a satisfactory but not necessarily preordained point."

If we are tempted to wonder how much Disney actually shaped his creations when the actual work was done by dozens of others, we have only to remember that he survived the desertion of his entire animation staff in the 20s (not to mention an on-going attrition throughout the years as animators left for other studios, having learned their trade at Disney's). And his creations continued, regardless, to achieve higher and higher standards for quality.

When the Age of Television dawned and the rest of Hollywood trembled (hoping if they ignored it, it would go away), Disney characteristically seized the new technology as another opportunity. And he used his weekly hour on the tube to entertain--and, not at all incidentally, to promote Disney films and products. The greatest of these in Disney's eyes was probably Disneyland. Although the notion of an amusement park was passe to many, Disney took the faded idea and made it shine as an "atmospheric park." And if Disneyland is "the greatest piece of urban design in the U.S. (think of its performance in relation to its purpose)," Disney World is a glimpse of the urban future, incorporating into its over-all plan a vision of EPCOT (Experimental Prototype Community of Tomorrow).

With the success of Disneyland, the Disney Studio achieved a financial stability and independence unknown to every other Hollywood studio. Just before he died, Disney was asked what had been the most rewarding experience of his life. "The whole damn thing," he replied; "the fact that I was able to build an organization and hold it."

In building his organization Disney realized the capitalist dream. He created an entertainment empire operating in every communication medium known to man. Most significantly, Schickel observes, "all its parts--movies, television, book and song publishing, merchandising, Disneyland--interlock and are mutually reciprocating." TV encourages attendance at Disney movies; movies, watching the TV program. Books (both comic and story) disseminate the Disney creations everywhere, stimulating TV watching and film attendance. All subliminally tout Disneyland, and Disneyland overtly markets them all. And so on ad infinitum in an endlessly repeating cycle.

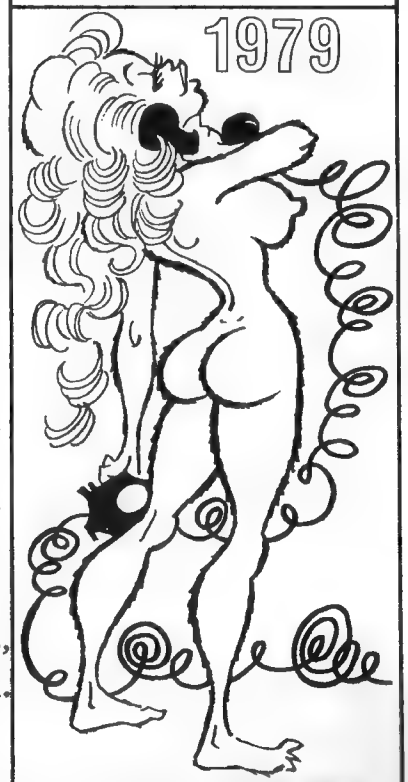


SCHICKEL is not a little bit horrified by this self-perpetuating financial empire. As he is by "the Disney version." And by the assembly line techniques perfected in Disney animation that destroy individuality in the name of the house style.

But Schickel admits that the imperfections he sees in Disney are but mirrors of the flaws of society at large and the values it espouses. Though he built an enviable machine for taking our entertainment dollars from us, Schickel says, Disney always "gave fair value, as far as he could see, in return."

If Disney did not create Art, as Schickel would have had him do, he created modern animation. And even if "Disneyfication" sucked the life out of most of Disney's characters, it also produced many moments of high art in animation--among them, the sustained choreography of the house-cleaning sequence in SNOW WHITE; Pinocchio's dance with the puppets; the Mad Hatter's tea party in ALICE; the fight with the weasels in Toad Hall; Ichabod Crane's frantic flight from the headless horseman; and the "Dance of the Hours" with hippos, ostriches, elephants, and alligators in FANTASIA to cite a few memorable moments that flash quickly across memory's screen.

And if the sweetening of characters throughout the Disney canon resulted in many of them being incapable of wildly inventive comic action, Disney's drive for technical perfection somewhat offset his failure to create films that are consistently funny throughout: if "in the late films complexity of draftsmanship was used to demonstrate virtuosity and often became an end in itself," the demonstration still set a pace for the art.



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This is a supplement to the book list I printed in RBCC # 145. Please notice my change of address. As before, POSTAGE is 50¢ per order. You pay no postage IF: (a) you buy BAT Comix, or (b) you buy $10.00 worth or more. (You'll notice you have to pay postage on the poster this time--more on that later.) Again, I carry only what I think is worthwhile comic art, and I ought to know.

Items not on previous list:

CLOSE ENCOUNTERS OF THE THIRD KIND: Warren magazine, has articles and some color photos. $1.50

SPIRIT # 18: by Will Eisner. Need I say more? $1.50

SPACEHAWK by Basil Wolverton. Flawlessly reproduced artwork. Reviewed in RBCC # 145 (only a "9"?). I recommend this book for 90% of the comic book artists today. $3.95

RBCC # 143: Articles on Ditko & Wolverton, two of my favorites (or had you guessed?). Early Ditko story reprinted, with many Ditko covers from the 1950s. $1.75

RBCC # 144: Reprints "Brain-Bats of Venus: by Wolverton. $1.75

EXCALIBUR by Barry Smith. Teensy portfolio of six medievel characters. Reviewed (fairly) in RBCC 143. $4.00 (If you buy this alone--pay no postage.)

PICKPOCKET COMIC by Rodney Schroeter (that's me). One-page comic, printed on blood-red paper, perfect for grossing out your friends. 10¢ (If you buy it alone--it's 10¢ + a stamped, self-addressed envelope.)

BLOODSTAR!!! by Richard Corben. The original story for this was "The Valley of the Worm," one of Robert E. Howard's best. This book, like much of Corben's work, has an optimistic view of man, showing what human virtues and values are possible. My copies are signed by Corben (1500 of the 5000-print run were signed). My price: an incredible $25.00!!! But if I don't sell them now, so what? Someday they'll be so valuable I'll be able to retire young. And you'll come begging for one. You'll see.

Others from last list:

PORTRAIT OF BASIL WOLVERTON by Monte Wolverton. See RBCC 144 for description. The price on this is still $3.50 (plus 50¢ postage). So get it while it's still so cheap! The 3.50 version of this print has an envelope sticker with Monte's signature attached, while the $10.00 version, #s 1-10 in the series of 100 prints, is signed by the artist personally. As the supply dwindles on these, the price will soar!

BAT COMIX by Rodney Schroeter. Worth some real, high-quality laughs. 75¢

WEIRDO COMIC: by me; small pamphlet. The Weirdo, Random Lake's own superhero, fights Dr. Psycho. Wallace Wood told me he laughed out loud at this.20¢ (20¢ and a SSAE if you buy it alone.)

GYDRKZLXCBWQ COMICS by Basil. Small booklet with which to gross out your teachers. (Or your students, if you're a teacher yourself, as I am.) 50¢ (Buy it alone--it's 50¢ and a 15¢ stamp.)

Recommendations: Pick up CARtoons or CB Radio/S9 Magazine for artwork by Monte Wolverton.

Take advantage of the club Wallace Wood has formed, Friends of Odkin, advertised in RBCC 143. When someone so talented tries to make it on his own, without interference from the schlock companies, he should be encouraged.

You may get some kind of freebie if you order from me, depending on if you order over $5.00 worth, or if you have an interesting name. Yikes! MR. A. - 60¢ MR. A. #2--75¢ AVENGING WLD-60¢ WHA?-60¢

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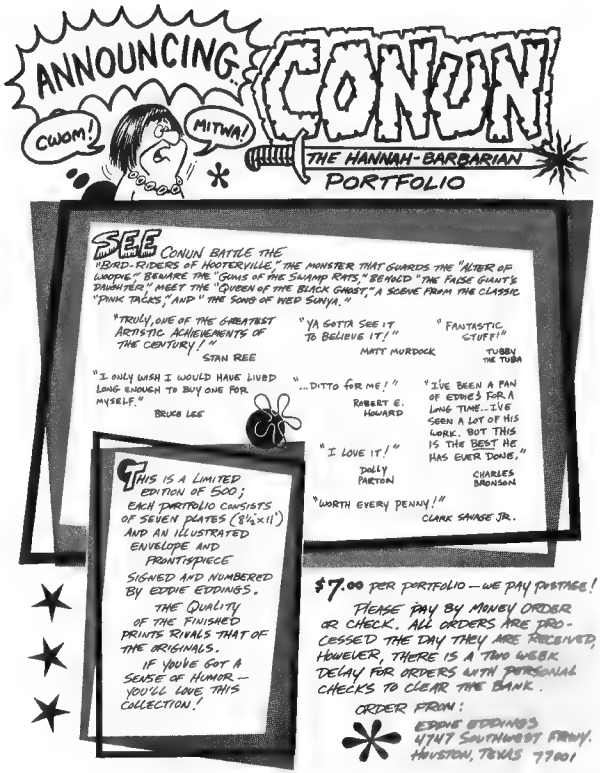

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Wallace Wood
Mike Zeck
Ruben Yandoc
Bill Pearson
Nick Cuti
Dan Adkins

Wallace Wood's private portfolio of erotic sketches from "THE WORLD OF THE WIZARD KING" are only a part of the inexplicable contents of this space warped issue. Fiendish Nick Cuti wrote "THE GEKS" especially for Mike Zeck because he knew Mike was a sadistic killer, as is evident in the finished art. Bill Pearson's nudes are anatomically stippled with obvious lust, and Ruben Yandoc's chapter in the saga of the mute girl named "KYM" is even more cryptic than Heavy Metal would try to get away with. Fact is, we always *did* think outer space was in.

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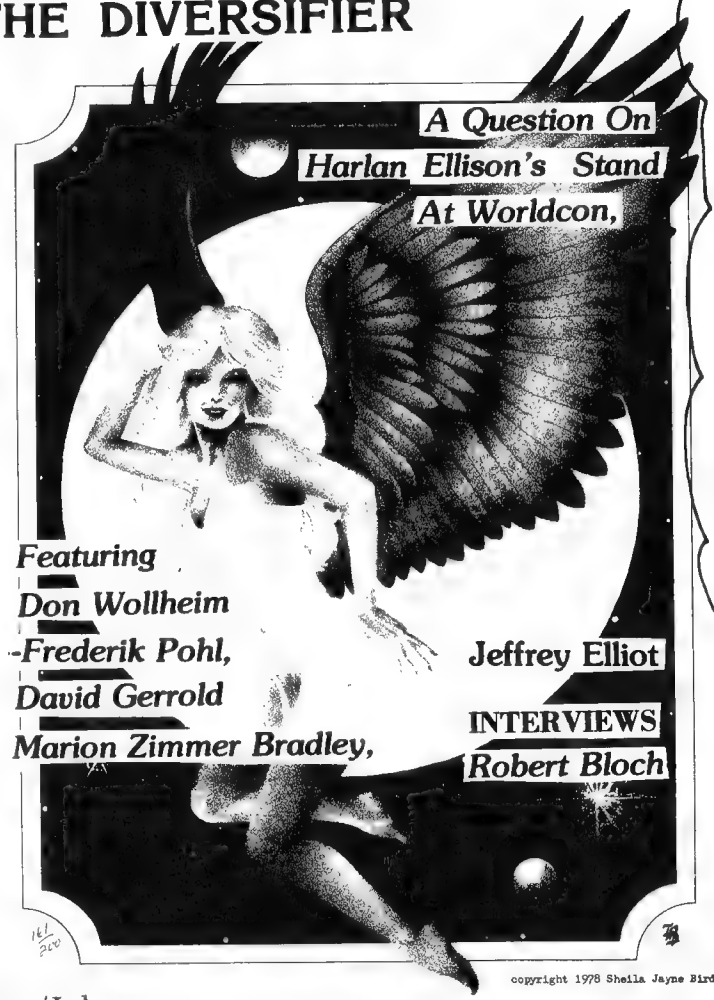

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It means people like Gary Brown, recognized as one of co-fandom's top writers, working seven months to produce an article on The Green Arrow for our current issue. Gary spent that time check and rechecking his background information, making sure that his behind the scenes insights, his story analysis, and his objective conclusions were one hundred percent correct. It means taking extra time to write and rewrite and then rewrite again to make sure the article will hold the interest of both the hard core collector and the casual reader who may never have encountered the character at all. And it means presenting that article with top quality illustrations by Alan Hutchinson, illos that show, in sharp, clear focus, the evolution of the character from his beginnings in the back pages of MORE FUN COMICS to his present position of bearded playboy adventurer as envisioned by Neil Adams.

What else does in-depth coverage mean? Well, it also means we follow up our material. This issue also presents an article on The Presto Kid, the character who took over in the ME western spotlight when the Comics Code killed off the Ghost Rider. A complete analysis and comparison of the replacement hero and his stories rounds out our earlier presentation on the original Ghost Rider as seen back in COMIC WORLD #12.

In depth coverage means providing material by people like Clay Kimball, whose regular column every issue of COMIC WORLD takes a sharp and sometimes cynical look at comic books both past and present. His crisp, wry style wrings the absurdities out of the business and holds up individual issues, or an entire time period to piercing, and often humorous scrutiny.

In depth analysis means we strive to produce a quality fanzine. We are not a light and fluffy throwaway product. This is a fanzine aimed at people who collect and who are truly interested in comics. If you want chatty gossip, pin-up pages, amateur comic strips or incepid fan fiction then we suggest you take your business elsewhere, because we don't provide any of that.

We do it all this way because we care. We care about the kind of fanzine we produce, and we care about the comics we write about. If you are interested in the comic book medium, then this is a fanzine you cannot afford to miss. Issue #19 is now out, 40 full sized pages, photo offset cover to cover, every issue mailed flat, with a protective envelope.

Single copies of THE COMIC WORLD #19 sell for $1.50, a six issue subscription is just $6.00. Notice the big difference there? That's because it costs 53¢ to mail out individually ordered copies; however subscription comics are mailed out all at one time on a special permit, with a considerable savings in postage costs. We pass the savings along to our regular subscribers. Save yourself a bundle, 6 issues for $6.00, and there's a new issue every two months. Order from——

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We also have back issues. #s 9, 10, 11, 12, 13, 14, 15, and 16 are still avaliable at $1.50 each (or $1.00 each to our regular subscribers), issues #8 (in short supply) and #17, both 80 page double sized issues, are $3.00 each (or $2.00 each to our regular subscribers.)

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"The Deadly Snowflake"
(Both Ipana & Sal Hepatica)

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EDGER BERGEN & CHARLIE McCARTHY guests The Mills Bros. 2/25/52
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77R - STRAIGHT ARROW 1/7/50
(Nabisco)
THE ANDREWS SISTERS SHOW 12/31/44
(Kelvinator)

78R - THE HALLS OF IVY 1st show 10/4/50
(Schlitz Beer)
SPIKE JONES SHOW guest Jack Owens 11/7/47 (Coca-Cola)

79R - SPIKE JONES SHOW guest Diana Lynn 6/18/49 (Coca-Cola)
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80R - ROY ACUFF SHOW (2 shows)
Programs #1 & 2
(Royal Crown Cola)
DR. PEPPER TREASURE HUNT Sept. 1939
(Dr. Pepper)
EDDY ARNOLD SHOW program #23

#81R - THE RED SKELTON SHOW (2 shows)
2/13/52
2/20/52
(Both Blue Star Blades)

#82R - HOPALONG CASSIDY (2 shows)
"Murder On The Trail"
"Hoppy Takes A Chance"

#83R - BING CROSBY CHESTERFIELD SHOW (2 shows)
3/15/50 guests Gary Cooper and Gary Crosby
3/22/50 guests Philip and Dennis Crosby
(Both Chesterfield)

#84R - SUSPENSE (2 shows)
"Ghost Hunt" with Ralph Edwards
"Rave Notice" with Milton Berle
6/23/49 10/12/50
(Both Autolite)

#85R - YOUR HIT PARADE 7/31/48
(Lucky Strike)
THE JIMMY DURANTE SHOW guest Dorothy Lamour 4/7/48
(Rexall)

#86R - COKE TIME starring Eddie Fisher
Program #330
(Coca-Cola)
CLUB 15 starring Dick Haymes with The Andrews Sisters. 9/23/49
(Campbells)
HARRY JAMES from Meadowbrook West 2/14/46
PAUL WHITEMAN 12/21/38

#87R - THE WHISTLER
"One Man Jury"
(Signal Oil Co.)
X-MINUS ONE
"Dwellers in Silence"

#88R - THE MYSTERIOUS TRAVELER
"The Man Insects Hated"
STORIES BY OLMSTEAD
"The Outcasts"

#89R - BIG BAND BROADCASTS
Harry James from Casino Gardens 9/23/45
Glen Gray "Here's To Vets"
Harry James from Meadowbrook West 2/14/46

#90R - BIG BAND BROADCASTS
PAUL WHITEMAN CHESTERFIELD SHOW 12/31/38
(Chesterfield)
CLAUDE THORNHILL "One Night Stand" #216

#91R - BIG BAND BROADCASTS
Charlie Spivak "One Night Stand" 2/22/45
Elliot Lawrence "One Night Stand"

#92R - THE SHADOW (2 shows)
"The Cat That Killed"
"GUN ISLAND" 10/23/38
(Blue Coal"

#93R - THE LIFE OF RILEY
"Phony Screen Test"
EDDIE CANTOR SHOW guest Esther Williams 10/18/44
(Bristol Myers)

#94R - WEIRD CIRCLE
"The Thing in the Tunnel"
LIGHTS OUT
"Sub Basement" 8/24/43

#95R - EDDIE CANTOR PABST BLUE RIBBON SHOW 5/6/48
(Pabst)
SPOTLIGHT BANDS with Harry James
ADVENTURES OF BABE RUTH #9

#96R - THE SHADOW (2 Shows)
"Death Prowls At Night"
"Guest Of Death"
(Blue Coal"

97R - ALL STAR WESTERN THEATRE
(2 shows) with Foy Willing
& The Riders of The Purple
Sage.
8/2/47
9/9/47
(Both Webers Bread)

98R - HOPALONG CASSIDY (2 shows)
"Dead Man's Hand"
"The Rainmaker Of Eagle
Nest Mountain"

99R - SPACE PATROL (2 shows)
"The Red Demon Of Venus"
"Descendents from the Black
Star"

100R - TARZAN (2 shows)
"Lake Of Blood" 6/21/52
"Jungle Heat" 6/28/52

101R - DENNIS DAY SHOW
"Sponsor for a new show"
FIBBER McGEE & MOLLY
"Zyther Lessons" 5/16/39
(Johnsons Wax)

102R - THE SHADOW (2 shows)
"Curse Of The Guilty"
(Blue Coal)
"Message From The Hill"

103R - INNER SANCTUM
"The Wailing Wall"
(Lipton)
SUSPENSE
"The House in Cypress Canyon"
(Roma Wines)

104R - DUFFY'S TAVERN
"The Coming Out Party"
(Ipana)
BURNS AND ALLEN 9/30/48
(Maxwell House)

105R - FIBBER McGEE & MOLLY
"Escaped Convicts" 5/30/39
(Johnsons Wax)
EDDIE CANTOR SHOW
"Christmas Show" 12/20/44

106R - THE MILTON BERLE SHOW
3/2/48
(Philip Morris)
THE LIFE OF RILEY
"Riley's sister wants to
marry a bookie"

107R -

107R - JACK BENNY SHOW
guest Ingrid Bergman
(Lucky Strike)
MYSTERIOUS TRAVELER
"Last Survivor"

108R - COMMAND PERFORMAN
"Parody of Dick Tracy"
with Bob Hope, Jerry Colona,
Bing Crosby, Dinah Shore,
etc.

109R - THE SHADOW (2 shows)
"Valley Of Living Terror"
(Carey Salt)
"The Ruby Of Caval"

110R - EDGAR BERGEN & CHARLIE McCARTHY
guest Kennan. 9/9/45
SONGS BY MORTON DOWNEY
12/14/48
(Coca-Cola)

111R - GUNSMOKE
"Ramirez Daughter"
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Murder On The Riviera"

112R - ESCAPE
"North of Polaris"
THE SHADOW
"Traffic in Death"

113R - EDGAR BERGEN & CHARLIE McCARTHY
guest Margaret O'Brien 11/18/45
THE RALEIGH SHOW
with Tommy Dorsey. Guests Jack
Benny and Bing Crosby.
(Raleigh & Kool)

114R - PHIL HARRIS - ALICE FAYE SHOW
"Remley's Aunt Visits"
(Rexall)
LUM & ABNER (2 shows)

115R - MY LITTLE MARGIE
"Dad's Birthday"
THE GREAT GILDERSLEEVE
"Kathy Lee"

116R - SMILIN ED & HIS BUSTER BROWN
GANG 1940
(Buster Brown Shoes)
JACK ARMSTRONG
"Land Of The Sky" 2/20/42
(Wheaties)
CAPT. MIDNIGHT
Chapter 23, 1939
(Skelley Oil)

117R - SUSPENSE
"The Trap"
(Autolite)
THE RED SKELTON SHOW
"Deadeye & The Western Dance"

118R - FIBBER McGEE & MOLLY
"Molly receives a mysterious
box of candy"
IT PAYS TO BE IGNORANT
"First question on Henry
the VIII"

119R - EDGAR BERGEN & CHARLIE McCARTHY
guests Abbott & Costello, and
Judy Garland
(Chase & Sanborn and Royal)

120R - PHIL HARRIS - ALICE FAYE SHOW
10/24/48
(Rexall)
AMOS & ANDY 10,000th SHOW
(Rexall)

121R - THE ALDRICH FAMILY
"The Babysitters" 5/11/44
HARRY LIME, THE THIRD MAN
starring Orson Wells.
"The Painted Smile"

122R - SAM SPADE
"Flopsey, Mopsey Cottontail"
(Wildroot Cream Oil)
CLUB 15
with Bob Crosby & The
Andrew Sisters.
THE JACK SMITH SHOW
6.29/51
(Tide)

123R - ARCHIE ANDREWS
"The Halloween Party"
(Swift)
SAM SPADE
"The Stopped Watch Caper"
(Wildroot Cream Oil)

124R - THE LONE RANGER
"The Wilson Bros."
MARK TRAIL
"Tracks of Death"
(Kellogg's Corn Flakes)

125R - PHIL HARRIS - ALICE FAYE SHOW
10/31/48
(Rexall)
BERGEN & CHARLIE McCARTHY
guest Don Ameche
(Chase & Sanborn and Royal)

126R - NATIONAL BARNDANCE
10/2/43
(Alka-Seltzer)
LUM & ABNER
"Lum fakes a nervous breadown"
SUPERMAN 1/31/45
(Kellogg's Pep)

127R - MR. CHAMELEON
"The Perfect Maid Murder Case"
(Bayer Aspirin)
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Man Of Mystery"

128R - FRED ALLEN
11/28/48
(Ford)
THE GREAT GILDSLEEVE
"The Suggestion Box"

SPECIALS

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CASSETTE - $40.00 plus $1.25 postage.

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CASSETTE - $10.00 plus 50¢ postage.

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Two hours
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#7ST - "THE TROUBLE WITH TRIBBLES"
#8ST - "WHERE NO MAN HAS GONE BEFORE"
#9ST - "SHORE LEAVE"
#10ST - "ARENA"
#11ST - "FOR WHOM GODS DESTROY"
#12ST - "WINK OF AN EYE"
#13ST - "THE CLOUD MINDERS"
#14ST - "REQUIEM FOR METHUSELAH"
#15ST - "ALL OUR YESTERDAYS"
#16ST - "THE EMPATH"
#17ST - "THE SAVAGE CURTAIN"
#18ST - "THE DEADLY YEARS"
#20ST - "THE ENEMY WITHIN"
#21ST - "THE MAN TRAP"
#22ST - "THE NAKED TIME"
#23ST - "WHAT ARE LITTLE GIRLS MADE OF"
#24ST - "THE ENTERPRISE INCIDENT"
#25ST - "AND THE CHILDREN SHALL LEAD"
#26ST - "SPOCK'S BRAIN"
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#31ST - "FRIDAY'S CHILD"
#32ST - "WHO MORNS FOR ADONIS"
#33ST - "THE DOOMSDAY MACHINE"
#34ST - "WOLF IN THE FOLD"
#35ST - "ELAAN OF TROYIUS"
#36ST - "THE CORBONITE MANEUVER"
#37ST - "THAT WHICH SURVIVES"
#38ST - "A PIECE OF THE ACTION"
#40ST - "DAY OF THE DOVE"
#41ST - "AMOK TIME"
#42ST - "THE RETURN OF THE ARCHONS"
#43ST - "JOURNEY TO BABEL"
#44ST - "THE ULTIMATE COMPUTER"
#45ST - "THIS SIDE OF PARADISE"
#46ST - "BALANCE OF TERROR"
#47ST - "LIGHTS OF ZETAR"
#48ST - "SQUIRE OF GOTHOS"

Outer Limits

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#3LT - "ONE HUNDRED DAYS OF THE DRAGON"
#4LT - "MAN WITH THE POWER"
#5LT - "ARCHITECTS OF FEAR"
#6LT - "THE SIXTH FINGER"
#7LT - "THE ZANTI MISFITS"
#8LT - "THE MICE"
#9LT - "NIGHTMARE"
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ALFRED HITCHCOCK PRESENTS "Special Delivery" (Based on "Boys! Grow Mushrooms in Your Basement!").
Total 3 hours

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"The Night Strangler" (movie)
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#3SF - WILLIAM SHATNER SPECIAL
"The Horror at 37,000 Feet" (movie)
'The Transformed Man" (from a rare record album)
Total 2 hours

#4SF - "PLANET EARTH" (movie)
Total 2 hours

#5SF - TWILIGHT ZONE
"To Serve Man"
"Nightmare at 20,000 Feet" (stars William Shatner)

#6SF - TWILIGHT ZONE
"And When The Sky Was Opened"
"The odyssey Of Flight 33"

#7SF - TWILIGHT ZONE
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"DAY THE EARTH STOOD STILL"
4 hours

#43C - MOVIE CLASSICS
"JOURNEY TO THE CENTER OF THE EARTH"
"FANTASTIC VOYAGE"
4 hours

#44C - MOVIE CLASSICS
"WAR OF THE WORLDS"
"THE TIME MACHINE"
4 hours

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"KING KONG"
"THE THING"
"ISLAND OF LOST SOULS"
4 hours

#46C - MOVIE CLASSICS
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4 hours

47C - MOVIE CLASSICS
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4 hours

#48C - MOVIE CLASSICS
"THE ANDROMEDA STRAIN"
"THE 7 FACES OF DR. LAO"
4 hours

#49C - MOVIE CLASSICS
"STAR WARS"
"CREATURE FROM THE BLACK LAGOON"
4 hours

#50C - MOVIE CLASSICS
"FIRST MEN IN THE MOON"
"THX 1138"
4 hours

The Prisoner

#1P - "THE ARRIVAL"
#2P - "CHIMES OF BIG BEN"
#3P - "A.B. And C."
#4P - "THE SCHIZOID MAN"
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__UNEXPECTED
__UNKNOWN SOLDIER
__VIXEN*****
__WARLORD
__WEIRD WAR
__WEIRD WESTERN
__WHIRLWORLD (MARVEL)***
__WESTERN CLASSICS
__WHAT IF?
__WITCHING HOUR
__WONDER WOMAN
__WORLD'S FINEST COMICS
__X-MEN
__YOGI BEAR

PART 2--WEEKLY & MONTHLY RETAIL COMICS & MAGS

__BATTLE ACTION
__FANTASTIC FOUR
__HOUSE OF HAMMER (FILM)
__LOOK-IN (6M.$ MAN, etc.)
__MIGHTY WORLD OF MARVEL
__RAMPAGE
__SAVAGE SWORD CONAN MTHLY.
__SPIDERMAN
__STARBURST
__STAR LORD (EXCELLENT!)
__STAR WARS (TALES OF GALAXY)
__TARGET
__TARZAN (MANWING STUDIOS)
__2000 A.D. (HIGH QUALITY)

PART 3---GOLD KEY COMICS

__GOLD KEY #1's (all titles)
__BEAGLE BOYS
__BEEP BEEP ROADRUNNER
__BORIS KARLOFF
__BUGS BUNNY
__CHIP'N'DALE
__DAFFY DUCK
__DAISY AND DONALD
__DONALD DUCK
__DR. SPEKTOR
__FAT ALBERT
__GOLD KEY CHAMPION
__GRIMM'S GHOST STORIES
__HUEY, DEWEY, LOUIE
__KROFFT SUPER SHOW
__LITTLE LULU
__LOONEY TUNES
__MICKEY MOUSE
__NEW TERRYTOONS (MITY MOUSE)
__PINK PANTHER
__POPEYE
__PORKY PIG
__RIPLEY'S BELIEVE IT/NOT
__SCAMP
__STAR TREK
__SUPER GOOF
__TOM AND JERRY
__TUROK
__TWEETY AND SYLVESTER
__TWILIGHT ZONE
__UNCLE SCROOGE
__UNDERDOG
__WALT DISNEY'S COMICS/STORIES
__WALT DISNEY SHOWCASE
__WINNIE THE POOH
__WOODY WOODPECKER
__YOSEMITE SAM/BUGS BUNNY

PART 4--OTHER PUBLISHERS
Check group; list titles on extra lines or paper

__ARCHIE COMICS
__HARVEY COMICS
__FANCETT

PART 5---CHARLTON COMICS

__BIONIC WOMAN
__DOOMSDAY +1
__FIGHTIN' ARMY
__FIGHTIN' MARINES
__GHOST MANOR
__GHOSTLY TALES
__GHOSTLY HAUNTS
__HAUNTED
__MANY GHOSTS DR. GRAVES
__MONSTER HUNTERS
__SCARY TALES
__SIX MILLION $ MAN
__SPACE ADVENTURES
__SPACE WAR
__CHARLTON #1's*****

PART 6---MAGAZINES AND FANZINES

__AMAZING STORIES SF
__AMAZING WORLD OF DC
__ANALOG SF
__ARCHIE COMICS DIGESTS (ALL)
__(some..LIST ON EXTRA LINES)
__CIRCUS (rock music)
__COLLECTORS' DREAM
__COMIC READER(recommended!)
__CLUB INTERNATIONAL
__COSMOS
__CRACKED &__SPECIALS
__CRAZY
__CREEM (rock music)
__CREEPY (WARREN)
__DENNIS THE MENACE DIGESTS
__EARTH STAR (MARVEL)*****
__EERIE (WARREN)
__ELECTRIC COMPANY (SPIDEY)
__FAMOUS MONSTERS (WARREN)
__FANTASTIC STORIES SF
__FANTASY AND SCIENCE FICTION
__FIRST KINGDOM *****
__FOOM
__FUNNYWORLD (excellent fanzine)
__GALAXY SCIENCE FICTION
__GASM MAGAZINE*****
__HEAVY METAL
__HEAVY METAL SPECIAL EDITIONS***
__HOWARD THE DUCK MAGAZINE******
__ISAAC ASIMOV'S SF MAGAZINE
__ISAAC ASIMOV (new title to debut)
__MAD MAGAZINE &__SPECIALS
__MARVEL COMICS INDEX SERIES
__MARVEL SUPER SPECIALS
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__PENTHOUSE &__SPECIALS
__PENTHOUSE FORUM
__PIZZAZZ(MARVEL)*****
__PLAYBOY MAGAZINE &__SPECIALS
__PUDGE, GIRL BLIMP(STAR-REACH)
__QUACK (STAR-REACH)
__RAMPAGING HULK
__ROCKET'S BLAST COMICOLLECTOR
__ROLLING STONE
__SATANA (MARVEL)*****
__SAVAGE SWORD OF CONAN
__SCIENCE FANTASY FILM CLASSICS
__SICK
__SIX MILLION DOLLAR MAN
__SPACE WARS MAGAZINE
__THE SPIRIT (KITCHEN SINK)
__STARLOG MAGAZINE
__STAR REACH
__IMAGINE****NEW FROM STAR REACH
__SOJOURN (KUBERT FANZINE)
__VAMPIRELLA (WARREN)
also:
__FUTURE (from STARLOG)
__1984 (WARREN)
__COMIX INTERNATIONAL (WARREN)

PART 7---TREASURIES & SPECIAL ITEMS

__DC COLLECTORS' EDITIONS (all) ___ONLY CHARACTERS YOU COLLECT ___OTHER(list separately)
__MARVEL TREASURIES (all) ___ONLY CHARACTERS YOU COLLECT ___OTHER (list separately)
__THE SILVER SURFER BOOK (lee/kirby)
__SIMON & SHUSTER MARVEL BOOK SERIES
__MARVEL POCKETBOOKS ___WEIRD HEROES
__DC POCKETBOOKS ___FICTION ILLUSTRATED
__DON GRANT HARD COVER CONAN SERIES ___ARIK KHAN

EXTRA LINES (list additions, omissions, etc, or use separate sheet of paper.)

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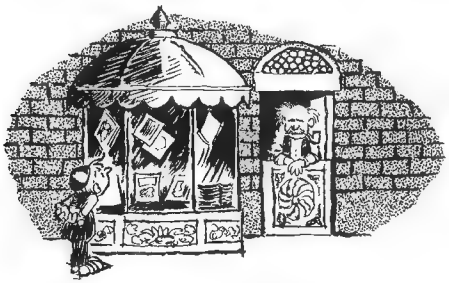

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TREK #11 = $3.00 - Full color wraparound cover painting of the Enterprise from the new STAR TREK movie! There is also an article on the film which includes behind-the-scenes shots of the new sets. Other articles on "City", Kirk, more.

NEW

TREK #10 = $3.00 - Full color covers. Special CAPTAIN KIRK issue. Articles include "A Brief Look At Kirk's Career", a critique on William Shatner, and various other articles on Kirk. Also nice artwork by Monica Miller and Joni Wagner.

TREK #9 = $3.00 - Full color covers (including 2 STAR WARS stills), "An Evening With George Takei", an article on Dr. McCoy, two divergent articles on how STAR TREK handled time travel and over ten pages on STAR WARS including behind the scenes pics and many stills from the film.

TREK #8, THE MAGAZINE FOR STAR TREK FANS = $3.00 - Full color front cover painting of Spock & Sulu, two articles on Gene Roddenberry, "The Psychology of Mr. Spock", a complete index and review of all the animated Star Trek episodes (with many fine stills), "Star Trek Mysteries Solved!" and more.

TREK #7, THE MAGAZINE FOR STAR TREK FANS = $3.00 - full color cover of Kirk, Spock & Yeoman Rand, exclusive interview with Grace Lee Whitney, a look at Mr. Spock, Trek roundtable, Trek Trivia, Media Briefs, and much much more!

TREK #6, THE MAGAZINE FOR STAR TREK FANS = $3.50 - Full color front cover of Kirk from "Amok Time", article on "2001: A SPACE ODYSSEY", long article on the Star Trek special effects models with never before published stills of the Romulan & Klingon models, Enterprise diagram, part two of a British ST comic strip reprint and more!

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.00@, 5 or more $2.50@ - Send 25¢ for list of 100 pictures. These prices are for Glossy photos. Add 50¢ per print for silk. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

STAR TREK: HOUSTON - $3.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1
SET #2

CINEFANTASTIQUE Vol. 6 #4/Vol. 7 #1 = $6.00 - Special double-size (96 pages) STAR WARS issue. 24 pages in full color. Complete story on the making of STAR WARS. Includes interviews with 24 of the artists, technicians and actors who made STAR WARS possible. SPECTACULAR!!!

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

THE ART OF NEAL ADAMS = $3.00 - Full color front and back covers, the back cover being an unpublished cover planned for Warren's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play WARP, comic strips and more. Excellent.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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ENTERPRISE INCIDENTS #1 = $3.00 - Beautiful front cover of Spock from "Amok Time" by Steve Fabian, back cover of the Enterprise by Mike McKenney, centerspread of two Federation ships by Paul Gorman, inside front cover of Kirk & Spock fighting by Ralph Fowler, 11-page retelling of "Amok Time" using stills and captions, an interview with John Colicos, article on the Star Trek special effects models, interviews with Roddenberry, Harlan Ellison, Norman Spinrad, George Takei and James Doohan, and more!

SECOND PRINTING!
FULL COLOR COVERS!

ENTERPRISE INCIDENTS #2 - $3.00 - Full color front and back covers (the front from "Mirror, Mirror", the back a rare early first season Star Trek color publicity shot). Also a complete retelling of the episode "Mirror, Mirror" with over 30 stills and a one page analysis of the episode; an article on Leonard Nimoy as Sherlock Holmes; an article on Star Trek ship models; a Star Trek review section covering Star Trek items currently available from various sources; a photo feature on Leonard Nimoy using pictures and articles on him reprinted from the 1960's; an interview with DeForest Kelley and more!

ENTERPRISE INCIDENTS #3 = $3.00 - Special "MENAGERIE" issue!!! Full color covers, a 14 page recap of "The Menagerie" with many stills, an article on Jeffrey Hunter, two pages of Star Trek Bloopers, "How Those Star Trek Devices Really Work!" (with many behind-the-scenes stills), The STAR TREK ARCHIVES, The Star Trek Review, a profile of Gene Roddenberry, artwork by Fowler & Wilber.

ENTERPRISE INCIDENTS #4 = $3.00 - Full color back cover painting by Morris Scott Dollens (brand new), recap of Star Trek episode "The Doomsday Machine", a look at what the Shuttlecraft mock-up looks like now, two pages of exciting new Ralph Fowler artwork, a detailed profile of William Shatner, and interview with William Shatner, 3 pages of Star Trek Bloopers, The Star Trek Archives, The Star Trek Review and more!

ENTERPRISE INCIDENTS #5 = $3.00 - Full color covers, "Behind-The-Scenes of STAR TREK" photo feature, "The Banned Episodes of STAR TREK", a report on why the announced new STAR TREK tv series was scrapped, "STAR TREK vs. STAR WARS", an 11 page recap of "This Side of Paradise", 3 pages of STAR TREK BLOOPERS, "The STAR TREK Archives", "The Star Trek Review" and more.

CINEFANTASTIQUE Vol. 5 #4 = $3.00 - Special WAR OF THE WORLDS issue with 29 pages devoted to this film and seven of those pages are in full color including the beautiful cover painting of a Martian. Many behind the scenes stills and information. A lot of choice, rare photos! Also reviews of the STAR WARS book and more. Interview with Jim Danforth in which he explains why he resigned from the Academy of Motion Picture Arts & Sciences over their awarding a special Oscar to the new KONG (the story involves more than you might think!)

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

ENTERPRISE #1 = $2.00 - Full color wraparound cover artwork by Eddings, articles on the psychological and anatomical structure of a Vulcan including illustrations. Part one of the transcript of the TOMORROW SHOW with DeForest Kelley, James Doohan and Walter Koenig, a review column and more.

STAR TREK GIANT POSTER BOOK = $1.50 each - #4,7,16,17 -
#4 (Klingons, Romulans & "Journey To Babel")
#7 ("The Enemy Within" critique, analysis of Capt. Kirk and more).
#16 ("Mirror, Mirror" critique and more)
#17 ("Space Seed" critique, the costumes of STAR TREK, ST's use of time travel & longevity)

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The available are: DAREDEVILS OF THE RED CIRCLE,

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

ART FANTASTIQUE #1 = $2.50 - Color cover and complete issue devoted to reprints of old Virgil Finlay pulp art. Includes much of the long out of print "Best of Virgil Finlay" published a few years ago as well as other pieces. Beautiful!

ART FANTASTIQUE #2 = $2.50 - Color cover by Williamson & Frazetta and interior is devoted to rare art reprints by Frazetta, Crandall and Wood. Includes much work which is difficult to find or hard to obtain outside of obscure hardcover books and pulps. Excellent!

EC REPRINTS = $1.50 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are:
WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25, VAULT OF HORROR #26 and the first issue of WEIRD SCIENCE (#12).

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are:
DARKEST AFRICA, DRUMS OF FU MANCHU
ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and
ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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SCIENCE FANTASY FILM CLASSICS #1 = $4.00 - Slick newsstand mag published in Fall of '77. 72 pages. Lots of color. Long features on STAR WARS, 2001, and FORBIDDEN PLANET.

SCIENCE FANTASY FILM CLASSICS #2 = $2.50 - 72 pages, lots of color. Long features on CLOSE ENCOUNTERS OF THE THIRD KIND, also SILENT RUNNING and WAR OF THE WORLDS.

SCIENCE FANTASY FILM CLASSICS #3 = $2.50 - 72 pages, lots of color. Long features on STAR TREK, THIS ISLAND EARTH and LASERBLAST.

FUTURE #1 = $3.50 - 80 pages, lots of color. Features on the early, unused STAR WARS posters. Long article with lots of color repro of S.F. art by Chesley Bonestell. Interview with Fred Pohl and with Douglas Trumbull. Also articles on Rick Baker as well as THE MAN FROM PLANET X.

NEW

SCIENCE FICTION HORROR & FANTASY #2 = $2.50 - Not a newsstand pub but just as slick and well produced. Features include articles on STAR WARS, THE MANITOU, METEOR, SUPERMAN, QUARK, INVASION OF THE BODY SNATCHERS, RAY BRADBURY, CHRISTOPHER LEE and more including a long interview with DOUGLAS TRUMBULL which includes all of the excellent photos (in color and black & white) which were in the now out-of-print January 1978 issue of the AMERICAN CINEMATOGRAPHER which covered in depth CLOSE ENCOUNTERS OF THE THIRD KIND! Also an interview with MARK HAMILL.

THE STAR WARS ALBUM = $6.00 - The slick 80 page book published by Ballantine which covers the making of STAR WARS with lots of pics, many in color. Front and back covers by Greg and Tim Hildebrandt.

CLOSE ENCOUNTERS OF THE THIRD KIND Souvenir book = $5.00 - This slick booklet was available in a few theatres which CE3K was released in December 1977. Has cast, credits, lots of stills with many in color. Nice.

THE STAR WARS WEEKLY #1-6 = $1.00 each - British oversized weekly comic which reprints the Marvel STAR WARS comic in black & white (Weekly #1&2 = Marvel's STAR WARS #1) plus SF back up strips. These won't last long.

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

EERIE #2 = $5.00 - Mint condition. I have a limited number of copies of this. Frazetta cover. Excellent early Warren mag.

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:
"MORE Official Adventures of BATMAN & ROBIN" [Three episodes]

STARBURST #1-3 = $3.00 each - Recent British science fiction film magazine. Lots of color. #1) The writers of STAR TREK, the making of STAR WARS, and the Jeff Hawke comic strip (over 6 pages worth). #2) THE PRISONER, a 7 page article including color stills; interview with Anthony Daniels, C-3PO; Ray Bradbury discusses CE3K; a feature on WIZARDS; 9 pages of Jeff Hawke, and a 3 page Jim Starlin strip, "The Visitor", from 1975. #3)An interview with Harrison Ford; Behind the scenes on CE3K; the LOGAN'S RUN TV show; the Superman movie; the STAR TREK movie; and more.

NEW

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

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#58-60 pages--Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#106-100 pages--Don Newton cover of The Plantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.

#107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

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#125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

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#135-84 pages-Front cover by Mike Zeck of the Blue Beetle, eight page interview with Tom Sutton including a lot of new artwork, "SPACED: 1998 2/4" by Ron Wilber, Profile on Ron Wilber, conclusion of "The Pertwillaby Papers" by Don Rosa, INFORMATION CENTER, E.C. ARTIST COLLECTOR, etc.

#136-84 pages-Front cover by Mike Zeck and back cover by Dennis Fujitake of The Creeper, article on The Creeper with art by Rosa, Wilber, etc. Eight page SF strip by Fujitake. Artist Profile on Don Rosa. INFORMATION CENTER illustrated by Hilary Barta and more.

#137-80 pages-Front and back covers by Steve Fabian, article by Robert Weinberg on the new writers of the Conan saga. An interview with make-up wizard Rick Baker including stills and a Kerry Gammill illo. ARTIST PROFILE on Kerry Gammill. Part one of "Twilight of the Heroes" by Ron Wilber. Don Rosa's INFORMATION CENTER and more.

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#141-84 pages-Front cover by Kerry Gammill of Hawkman, and back cover by Ron Wilber of John Carter & Tars Tarkas. Article on the Eisnerish series "The Secret Files Of Dr. Drew" plus one of the old strips reprinted from the original art. Also TWILIGHT OF THE HEROES, INFORMATION CENTER, etc.

#142-84 pages-[Special CLOSE ENCOUNTERS OF THE THIRD KIND issue] FULL COLOR front cover and FULL COLOR centerspread paintings by Ralph Fowler. CE3K art by Don Rosa, Kerry Gammill, Mark Hempel, Ron Wilber and others. "UFO's in Comics" and more. Also THE PERTWILLABY PAPERS, TWILIGHT OF THE HEROES, CRITIQUE, INFORMATION CENTER, etc.

#143-84 pages-"Twilight of the Heroes" front cover by Ron Wilber, back cover by Kerry Gammill in the Ditko tradition. Articles on Steve Ditko (including reprint of his first published stri and Basil Wolverton. Conclusion PERTWILLABY PAPERS and more.

#144-84 pages-Front cover by Ron Wilber, back cover by Morris Scott Dollens, 7 page profile on Dollens, article on TIM KIR unpublished interview with VAUGHN BODE,

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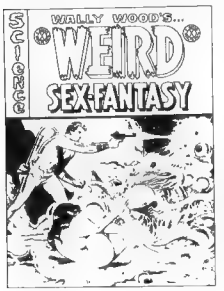

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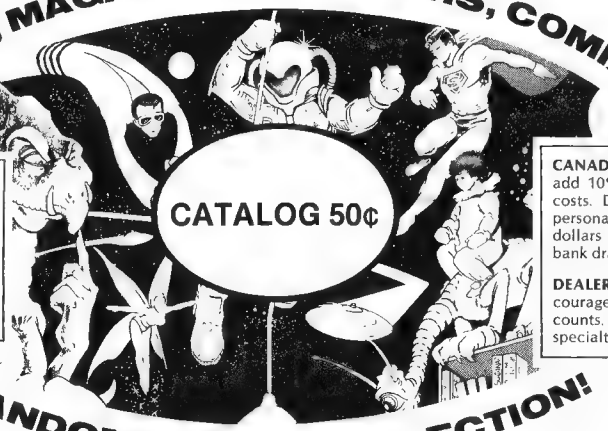

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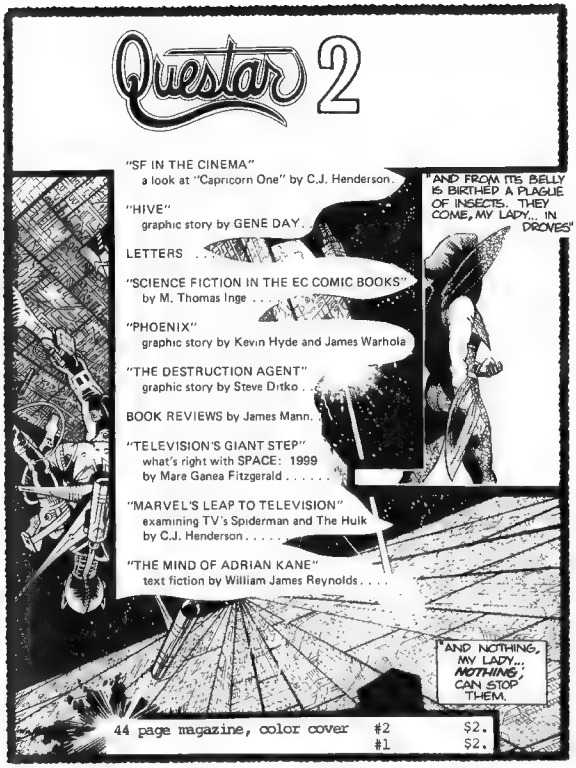

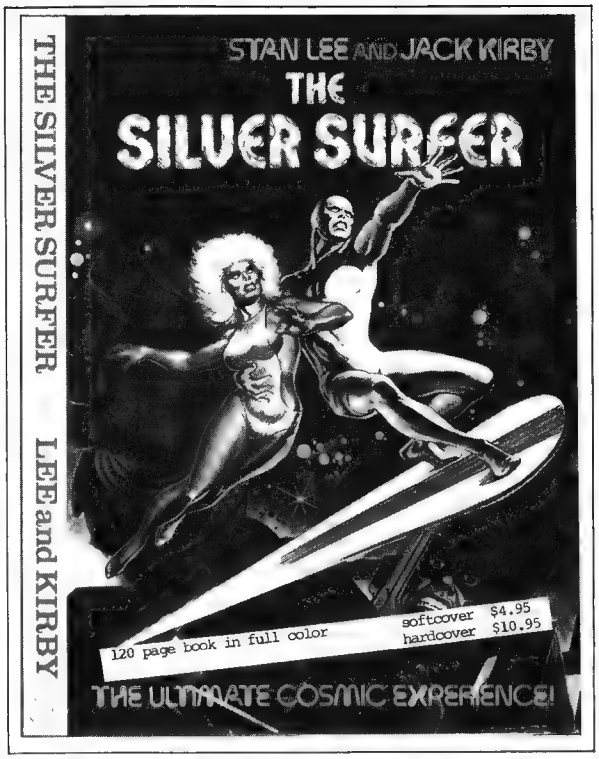

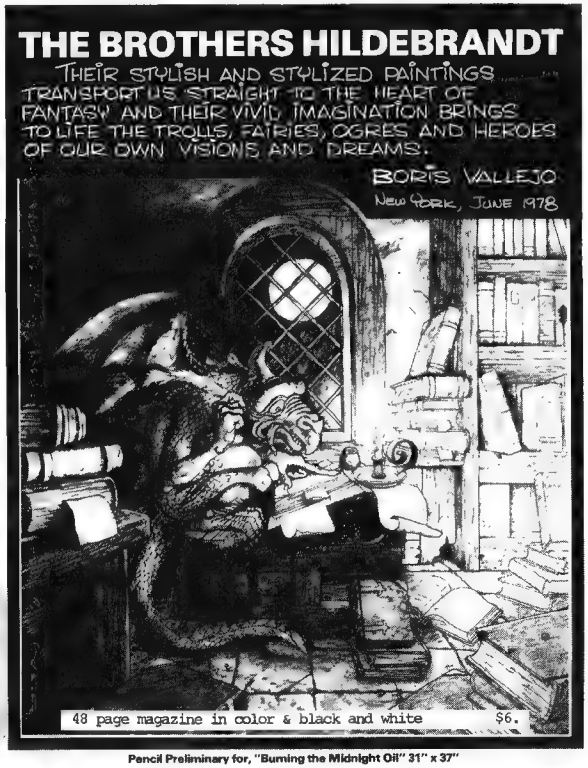

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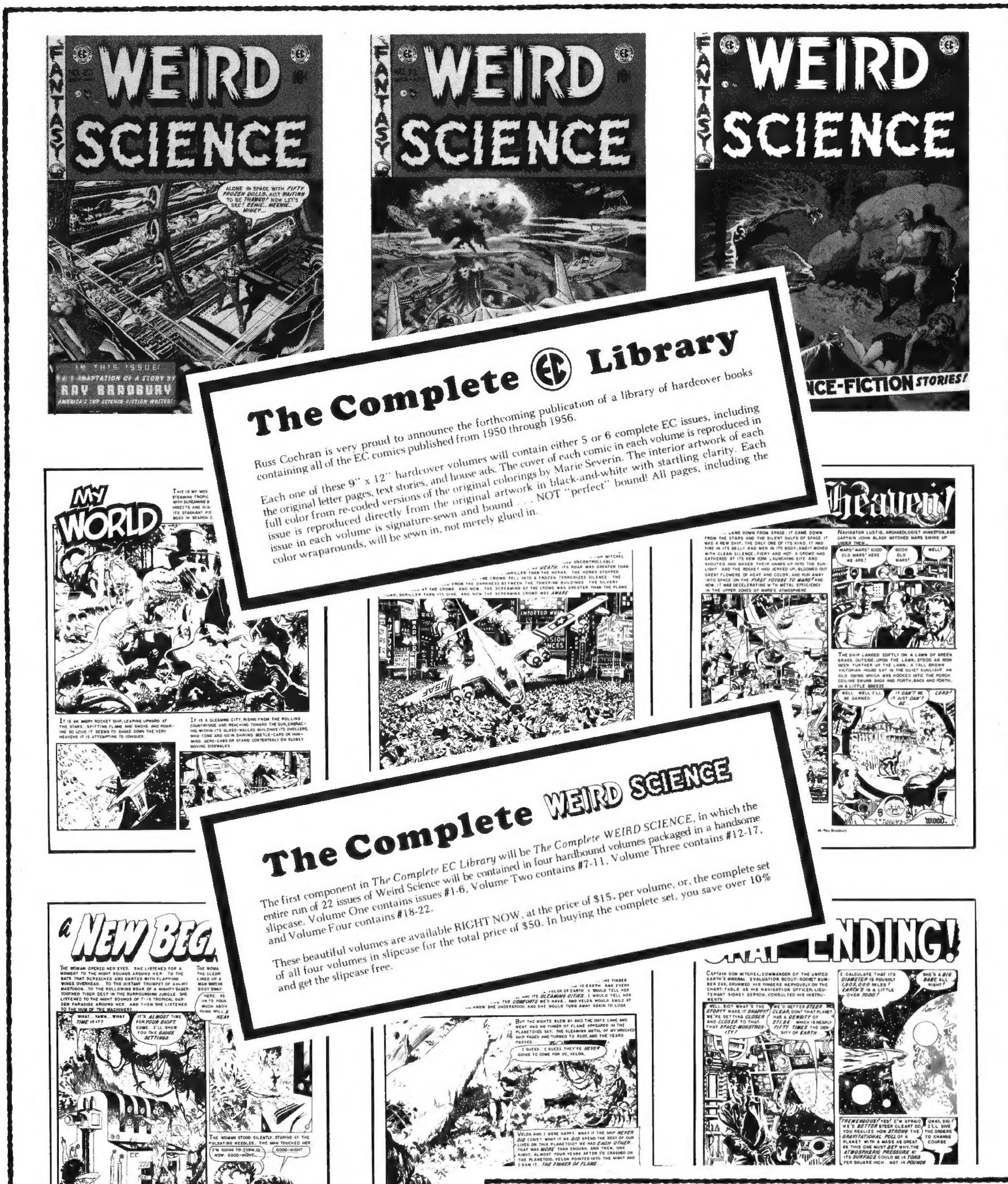
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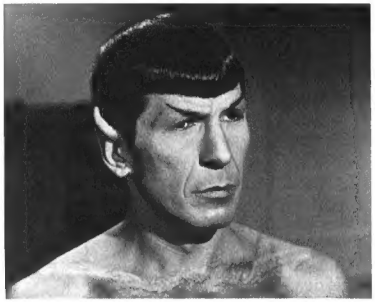

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Christopher Randolph

What would you do if you suddenly discovered you had been given the gift of immortality? Who would you share it with? Or would you dare impose such an item on another? What would you do, and how would you feel when you were still young, and your friends were old? What if you could share it with only one person in the entire galaxy? Who would you choose. . . and what if that person refused? A Trek story.

STELLAR GAS is a new Trekzine which will deal with general Star Trek fiction. Each issue will be approximately 80 pages, printed offset and permanently bound. Most of the material will be reduced and typed in columns, so each page will be equal to almost three full pages of normal-printed material. In other words, folks, there's more for your money! Issue number one is due out around the end of January or the first part of February, 1978. We are extremely interested in receiving contributions of stories, poetry, vignettes, articles (Trek related), artwork, and just about anything else that is concerned with Star Trek. Please be sure to include return postage on all manuscripts, artwork, poetry, etc. STELLAR GAS will deal primarily with general Trek stories, and all adult material will be published in a separate zine, THE NAKED TIMES.

W A R N I N G

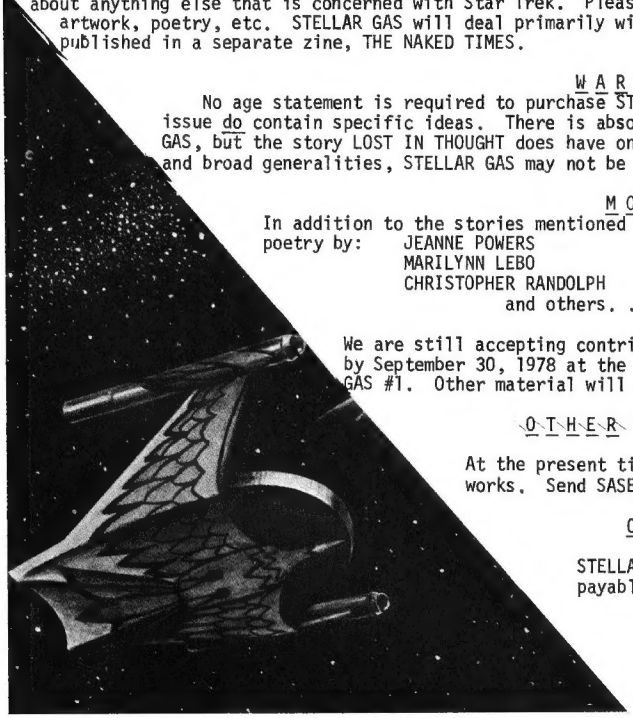
No age statement is required to purchase STELLAR GAS, however, some of the stories in our first issue do contain specific ideas. There is absolutely no sexually "explicit" material within STELLAR GAS, but the story LOST IN THOUGHT does have one "love scene." If you are easily offended by ideas and broad generalities, STELLAR GAS may not be the zine for you. Please read at your own discretion.

M O R E

In addition to the stories mentioned above, there will be other short stories, as well as poetry by:

JEANNE POWERS
MARILYNN LEBO
CHRISTOPHER RANDOLPH
and others. . .

ARTWORK BY BEV ZUK, AL ZEQUEIRA, KERRY GAMMILL, RALPH FOWLER, SCOTT GILBERT and others!!!!!!!!



We are still accepting contributions for the first issue, but it must be received by September 30, 1978 at the absolute latest in order to be considered for STELLAR GAS #1. Other material will be held for issue #2 (hopefully six months following #1)

O T H E R P R O J E C T S

At the present time, we also have another zine, (Primarily adult) in the works. Send SASE for more info.

O R D E R I N F O R M A T I O N

STELLAR GAS is published by, and all checks should be made payable to:

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